

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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VOL. XXXII

MARCH 1933

NUMBER 7

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PUBLISHED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS

The School Arts Magazine is indexed in the Readers' Guide to Periodical Literature, the Educational Index, and the Art Index

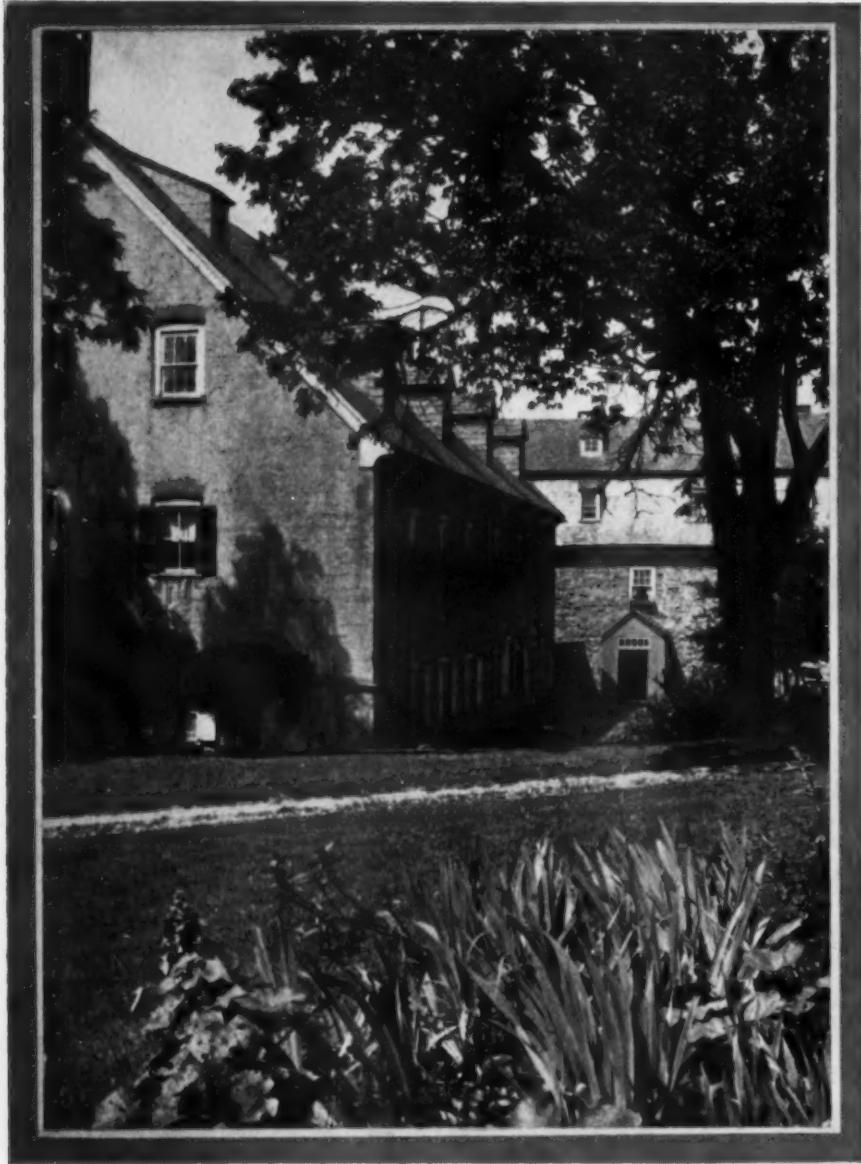
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Subscription Rates in U. S.: \$3.00 a year in advance; Foreign \$4.00

Canadian Subscription Representative WM. DAWSON SUBSCRIPTION SERVICE LIMITED, 70 King Street East, Toronto, 2

SEND ARTICLES AND EDITORIAL COMMUNICATIONS TO EDITOR, STANFORD UNIVERSITY, CAL.  
BUSINESS LETTERS AND ORDERS FOR MATERIAL TO THE DAVIS PRESS, INC., WORCESTER, MASS.



THE NORWEGIAN SEMINARY BUILDINGS IN BETHLEHEM, PENNSYLVANIA, SHOW MARKED GERMANIC TRAITS—STEEP ROOFS, PLAIN, AUSTERE WALLS, SMALL CENTRAL CHIMNEYS AND A LIBERAL USE OF ARCHES AT THE WIDELY SPACED WINDOWS AND DOORS. THE TWO STORIES OF DORMERS STRONGLY SUGGEST CENTRAL EUROPE. PHOTOGRAPHED BY G. EDWIN BRUMBAUGH, PHILADELPHIA

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXXII

MARCH 1933

No. 7

## The Significance of Pennsylvania German Art

G. EDWIN BRUMBAUGH

PHILADELPHIA, PENNSYLVANIA

HISTORY is often criticized as a dry and dusty sort of thing, especially by persons overflowing with interest in the live developments of today. To be sure, names and dates and things, if unrelated to modern happenings, form a rather dull catalog. But let us consider history as romance, even though the dictionary does not mention romance as a proper synonym. Let us forget names as something important to remember, group dates in such big divisions that they almost disappear, and consider things only as representing something far deeper and more interesting than simply different shapes and different colors. Then we shall be free to discover the romance, the tremendously interesting story back of the things we see.

Right at the outset, we must remember that nothing happens without a cause. The things we see, especially those which we choose to classify as art, always have, and always will represent the thoughts and background of the people who produced them. A sturdy Pennsylvania German chest, decorated in crude, barbaric color, is such for very definite and very romantic reasons. So let us forget history, and hear a colorful tale of romance!

Back when our calendar began, Rome was proud mistress of the known world. Her legions had crossed swords with enemies all around the Mediterranean, and captives from every land had marched in chains through the streets of Rome. Her architecture and all her arts tell the tale better than the record of her battles. Stately triumphal arches, the Pantheon, impressive and majestic, the massive Colosseum, all record her conscious power and splendor. But there is also something autocratic and austere about everything she produced, a kind of suave formality; which had to be expressed because it was there, in the life of the people. Rome's power was military, created and sustained by discipline, and formality is the child of discipline.

She developed a remarkably good system of law and government and was perfectly conscious of her superiority. But her institutions glorified cruelty and pride and in time cruelty and pride sapped her vigor.

In the forests to the north roamed bands of German barbarians, lovers of freedom and able warriors. They did not forget the chains of slavery and the cruel Colosseum, which Rome visited upon her captives of war. Learning fast, and

never really subdued, they grew strong as the imperial power decayed. Repeatedly they descended upon their ancient enemy with terrible destruction. Rome learned to dread the Huns, the Goths and the Vandals. The names of Attila and Alaric came to stand for plunder and dismay; and at last, after five hundred years, the power shifted. Rome fell for the last time, and the German kings, half learned in Roman arts, became the rulers of western Europe.

This is the first date we need to remember after the year 1, when Rome was proudly strong; and the others are equally easy to remember. They follow regularly every five hundred years; such is the curious coincidence in the romance of Art.

Thus the year A. D. 500 is usually considered as the beginning of the "Dark Ages." They must have been so named by Roman historians, for they were far from dark years. Rome had ceased to build because she deserved that fate; but the fresh new blood of the north was at work upon the old traditions, adapting, molding, testing them. The great drama of the Church against the state was beginning, out of which would grow that marvelous creation of inspired man, Gothic architecture. Slowly, feudalism took form; and emerged fully developed with the dawn of the Middle Ages.

This is the period, 1000 to 1500, which has most of interest for us. Germany was now the great power in the west, with her own peculiar ideas. She had gained much from the ashes of Rome, and, in five centuries of development, had infused much of her own fine love of freedom into the sturdy, feudal state.

Germany had learned to build grim, medieval buildings, in keeping with the armed chivalry of the time. Have you ever looked thoughtfully at the pictures of a splendid old medieval castle? Have you noticed how individual it is, how unlike every other castle, except for the thread of romantic sturdiness that binds them all? Life in the Middle Ages was individual. It was romantic, stern. We need no books to tell us this. The art of the day expresses the philosophy and the conditions of the times. And we must remember that it was Germany's great hour. Medieval art belongs peculiarly to her. Nowhere else can we find such towns as Rothenberg, Nurnberg, Heidelberg. And nowhere do we find baronial castles so completely part of the Middle Ages.

Even when the Italian Renaissance appeared, almost on the dot of 1500, and swept all over Europe, Germany still clung to the old. She felt the urge of the new style, and there is much Renaissance art in Germany; but somehow it is heavy, sturdy, medieval.

England adopted the new classic revival with enthusiasm, and developed it rapidly into the grace and charm of the Adams Brothers—the imagination and richness of Chippendale. Georgian architecture, named in honor of her king, was England's Renaissance and she gave it bodily to America. The dawn of the Renaissance, that great romantic surge of interest in the art of antiquity, seems very near when we realize that it began while Columbus was planning the voyage of the *Santa Maria*.

Colonists were soon crowding the trails of adventure to the new world,

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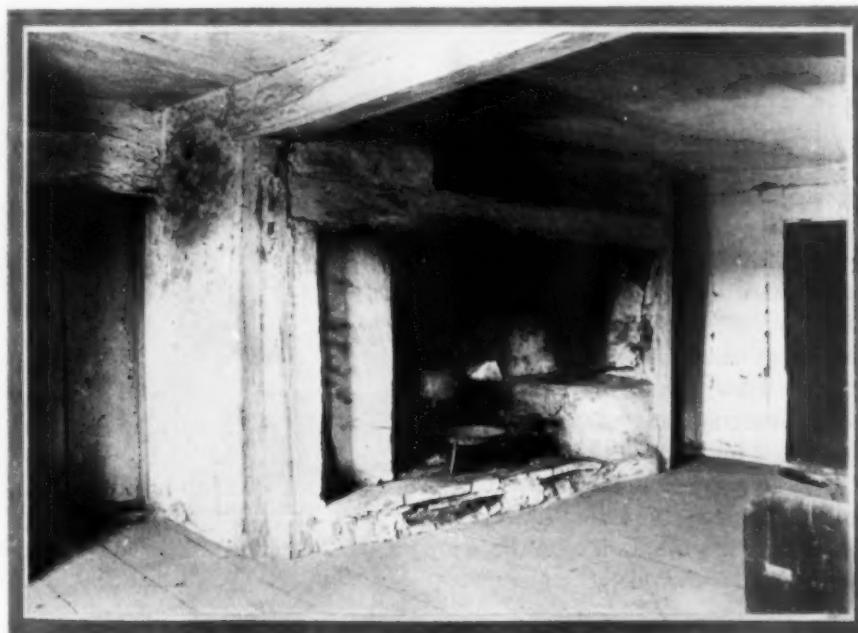
SCHOOL ARTS



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AN EARLY GERMAN SETTLER'S LOG HOUSE BUILT NEAR LANDIS STORE, BERKS COUNTY, PENNSYLVANIA. THE SAME GERMANIC TRAITS SEEN IN THE EARLY EDUCATIONAL AND RELIGIOUS BUILDINGS LEND A MEDIEVAL ASPECT TO THE FARMHOUSES OF THE PENNSYLVANIA-GERMAN SETTLERS. PHOTOGRAPH BY THE AUTHOR OF THE ACCOMPANYING ARTICLE



AN INTERIOR VIEW FROM "THE CLOISTERS" SHOWING THE ANCIENT FIREPLACE. THE MARK OF THE MIDDLE AGES IS VISIBLE IN ALL THE ARCHITECTURE OF THE GERMAN SETTLERS WHICH IS HEAVY, STURDY AND MEDIEVAL. PHOTO BY G. EDWIN BRUMBAUGH, A PHILADELPHIA ARCHITECT AND AUTHOR OF THE ACCOMPANYING ARTICLE



A LOWER DOOR AT FORT ZELLER IS AS ROMANTICALLY MEDIEVAL A DETAIL AS CAN BE FOUND IN GERMANY HERSELF, AND WAS BUILT BY GERMAN-AMERICAN COLONISTS NEAR WOMELSDORF, PENNSYLVANIA. PHOTOGRAPH BY THE AUTHOR

bringing the styles and ideas of the mother lands. When the Germans began to arrive in Pennsylvania, they brought to our soil lingering memories of the Middle Ages, the inevitable fibre of their race.

William Penn, practical idealist and great colonizer, early journeyed up the valley of the Rhine, inviting all to share in the freedom of his Holy Experiment. In this birthplace of the Reformation he found sympathetic hearers, and we have evidence to show that he did not fail to paint the material advantages of his colony in glowing colors. The Rhine had long been linked to England by strong bonds of commerce, and English styles had made a strong impression on the art and architecture of the valley.

The Germans, thus drawn to Pennsylvania, found nothing very strange about the houses and styles that greeted them in Philadelphia. Bearing their own peculiar traditions, they continued to mould and fashion the familiar forms and prevailing styles as they had done at home. The trace of their influence is unmistakable; it is the mark of the Middle Ages.

Pioneers in a new land do not erect monumental architecture or create finished masterpieces of art. They write their story in simple buildings and humble crafts, for the story of art is always true. The Germans who came to Pennsylvania were farmers. They knew well how to work limestone soil, and they were anxious to experience the Utopia which



THE BEAUTIFUL OLD BARN WITH THEIR PAINTED DECORATIONS HAVE BEEN TRACED TO A SWISS ORIGIN. PHOTO BY THE AUTHOR



THREE EXAMPLES OF COLONIAL SRAFFITO OR SLIP-WARE AND AN OLD PENNSYLVANIA GERMAN CHEST, DATED 1798, ARE REPRODUCED IN "SCHOOL ARTS" BY COURTESY OF THE PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA

Penn's none too modest descriptions had pictured. Landing almost exclusively at Philadelphia, they spread out fan-wise taking up the nearest unoccupied limestone soil in a great sweep around the little town. In this beautiful, rolling country, there is proof on every side of their presence. Even today, there is a sort of old world separateness about this section which a sensitive traveler feels.

Art is never static, it is always transi-

tional, because it feels and reflects every change of thought and condition. So the earliest work of the Germanic settlers is the most medieval, hence the most significant. Soon it became diluted and obscure from the local forces at work upon it, and the dimming memories of the old world.

In architecture, the farmhouses, as well as the early educational and religious buildings, show marked Germanic traits.

Steep roofs, plain austere walls with a liberal use of arches at the widely spaced windows and doors, small central chimneys capping the crest of the ridge, and numerous other details set their buildings apart from those of English neighbors. There are instances of two stories in the roof, even two stories of dormers, which certainly suggest central Europe. Doors of diagonal boards with panel mould joints, and hand-made red tile roofs have exact duplicates along the Rhine.

Hidden back in the woods are still to be found primitive log cabins, the first attempts at building; and they differ in corner construction, use of encircling pent eaves, and handling of the rafter heels, from the cabins of other settlers. But it is most interesting to note that all the points of difference are of a type calculated to increase the medieval aspect.

Right here it might be well to say that Germanic is perhaps a better designation for these people than German, at least so far as the origin of their artistic traditions is concerned. Some of them, like the Moravians of Bethlehem, came originally from Austria; some from Switzerland, some from Holland, and some, like the Huguenots, from the eastern provinces of France. It so happens that the Huguenots who took refuge in Germany left some of the most interesting examples of Germanic architecture in Pennsylvania. But it should be recalled that they fled France after the revocation of the Edict of Nantes in 1685, lived in Germany at least two generations, spoke the German language, frequently Germanized their names, and certainly adapted themselves to German ideas before setting out for the new world.

Moreover, the Germany which Rome never subdued, and which finally destroyed her, included all of central Europe from the North Sea to the Black Sea. The events of the Middle Ages spread the German influence westward and southward over all of France, Switzerland, and Italy. "Germanic" in the medieval sense of the word, is a broad term. Since "Pennsylvania Germans" came from all the countries mentioned, that is the term which best describes them.

The beautiful old Germanic barns, with their naïve painted decorations, have been traced to Swiss origins. Less altered than the houses, they present a perfect setting for the simple peasant life, which has changed but little in two hundred years. In the barns there are also fine examples of stone framed arches and hewn oak timbering. Standing in their shadow, in a countryside where a dialect of German is still the spoken language, it is not difficult to sense the bond between the architecture of Pennsylvania and that of medieval Germany.

The distinctive contributions of these people to the humbler crafts fill museum galleries and antique shops. Furniture, utensils, building materials and equipment, textiles, manuscripts, and books, all show the same unmistakable primitive quality which reflects their background and origin. They were fond of color, and employed painted decoration much more than carving; while most of their work would be classed as peasant art. The simple German "burgher" or peasant farmer is the real type of the Germanic immigrant to Pennsylvania.

There is an interesting story associated

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DIMMING MEMORIES OF MEDIEVAL GERMANY ARE RECALLED BY THIS BEAUTIFUL EXAMPLE OF PENNSYLVANIA-GERMAN ARCHITECTURE. THE BERTOLET HOUSE IN THE OLEY VALLEY IS PHOTOGRAPHED BY G. EDWIN BRUMBAUGH FOR "SCHOOL ARTS"

with Pennsylvania slip-ware pottery, which illustrates the small attention we, in America, have bestowed upon our own history. The late Mr. Edwin Atlee Barber, Curator of the Pennsylvania Museum and School of Industrial Art, and authority on American pottery and porcelain, describes the incident in his "Tulip Ware of the Pennsylvania-German Potters." In 1891 he was collecting specimens to illustrate a book, and purchased in a junk shop a red earthenware pie plate, richly decorated in "sgraffito" style (that is, the plate was first coated with a covering of "slip" or yellow clay, and the design scratched through this coating, revealing the red clay beneath). It was dated 1826, and a German inscription encircled the plate, forming part of the decoration. Mr. Barber thought it a curious old piece of German manufacture, which had found its way to this country. But when a translation was attempted, the inscription was found to be in the Pennsylvania German dialect, and not pure German. Incidentally, this is the translation:

"Fish and birds are not for rude churls  
But birds and fish belong to gentlemen  
at the table."

None of the museums and collectors had suspected that decorated slip ware had been made in Pennsylvania, and Mr. Barber began a systematic search for clues. Finally, he located the sites of the early potteries, and was richly rewarded by being enabled to assemble a wonderful collection of choice examples, many

obtained from the descendants of the old potters. This exhibit is now at the Pennsylvania museum and can never be equalled.

The tulip is a favorite motif in Pennsylvania German decoration, as is also a curious, exaggerated form of heart with a long point. Mr. M. L. Solon states in his work, "Art of the Old English Potter," that slip-decorated ware was made by the Romans. It is also pretty well established that tulip decoration came from Persia originally. Considering the troubles which the old Romans had with both the Persians and the Germans, a tulip-decorated slip-ware plate becomes a most appropriate symbol of Pennsylvania German art.

The field of investigation is fertile. There are massive old cupboards with inlaid decoration, painted chests with wrought tulip-shaped hinges, beautiful wrought iron hardware, including ingenious surface-mechanism locks, and "ram's horn" hinges, roof and floor tiles, colorful quilts in amazing designs, homespun tablecloths with various weaves, all kinds of pottery and utensils, illuminated manuscripts and pen work (a book is being written now, about them alone). The first Bible printed in America was in German, from the press of Christopher Sauer, in Germantown, and pages could be filled with descriptions of other things—but that would make dry reading, and you might forget the significant meaning back of it all—the romance which floods Pennsylvania like the sunlight on her glorious hills.



## Early Pennsylvania Arts and Crafts

WILLIAM S. RICE

HEAD OF ART DEPARTMENT, CASTLEMONT HIGH SCHOOL,  
OAKLAND, CALIFORNIA

PERHAPS there is no American community that has contributed more richly to the arts and crafts of the early 18th century than Lancaster County in the state of Pennsylvania. The reason for this is that many of the prominent pioneer families of this section of the state were descendants of early settlers from various parts of Germany where fine craftwork originally flourished. The so-called term "Pennsylvania Dutch" applied to these people is a misnomer. It originated where English-speaking people misunderstood the German word for German (Deutsch) and thought it was Dutch. This term has always stuck to them in spite of the fact that their ancestors did not hail from Holland.

Various scattered settlements were made in the state, which resulted in varied industrial activities, each of which is as individual as the settlement itself. Among these settlements may be mentioned the town of Manheim, founded by Baron Stiegel, whose glass works turned out some of the most highly prized glassware in America. His furnace at Brickerville, not far from Manheim, created those curious stoves known as "jamb stoves" and "wood stoves" which were still used in the latter part of the nineteenth century.

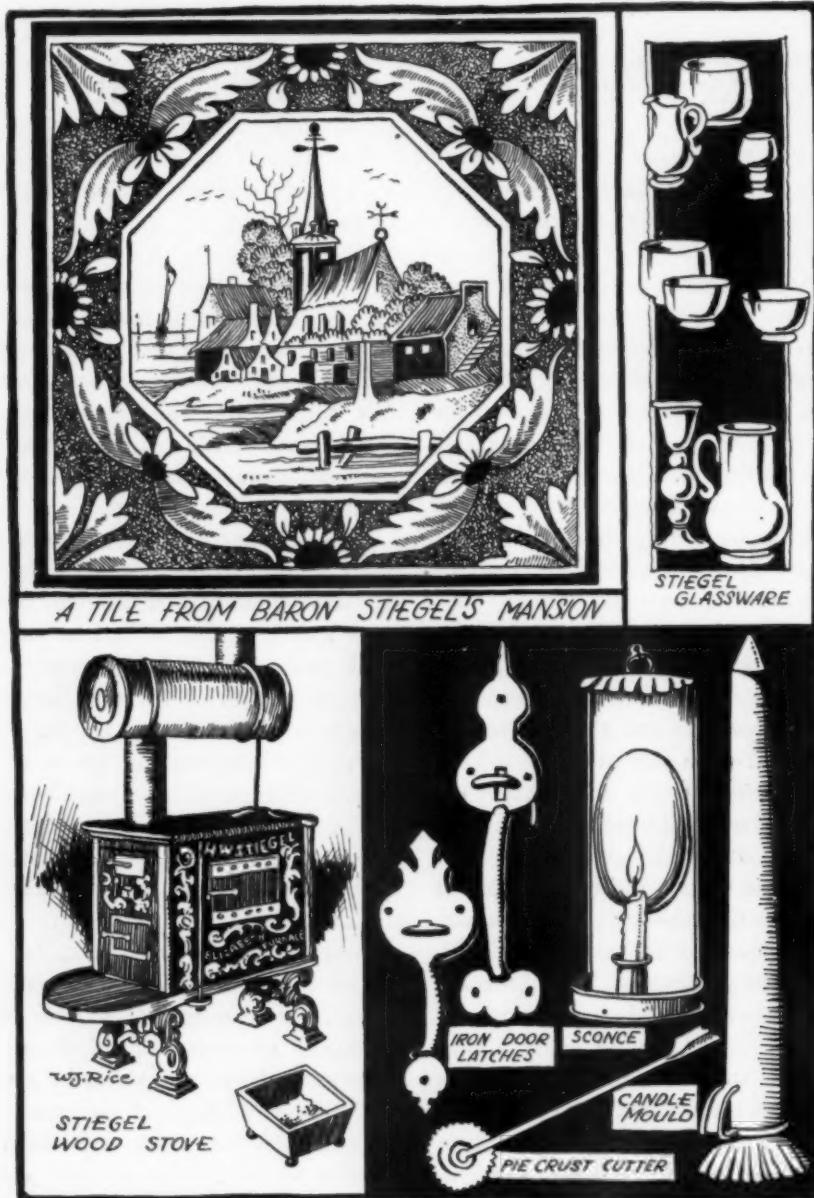
The Ephrata Cloister, that curious

monastic institution on the banks of the Cocalico Creek, antedates the Revolution. Here was set up the first printing press in America. The inmates of the cloister not only printed religious books, but produced hand illuminated books and hymnals of extraordinary quaintness and beauty.

Since any one of these romantic communities could furnish enough material for several books, because of limited space I shall confine myself to the craft work produced in Manheim, my native town, with which I am most familiar.

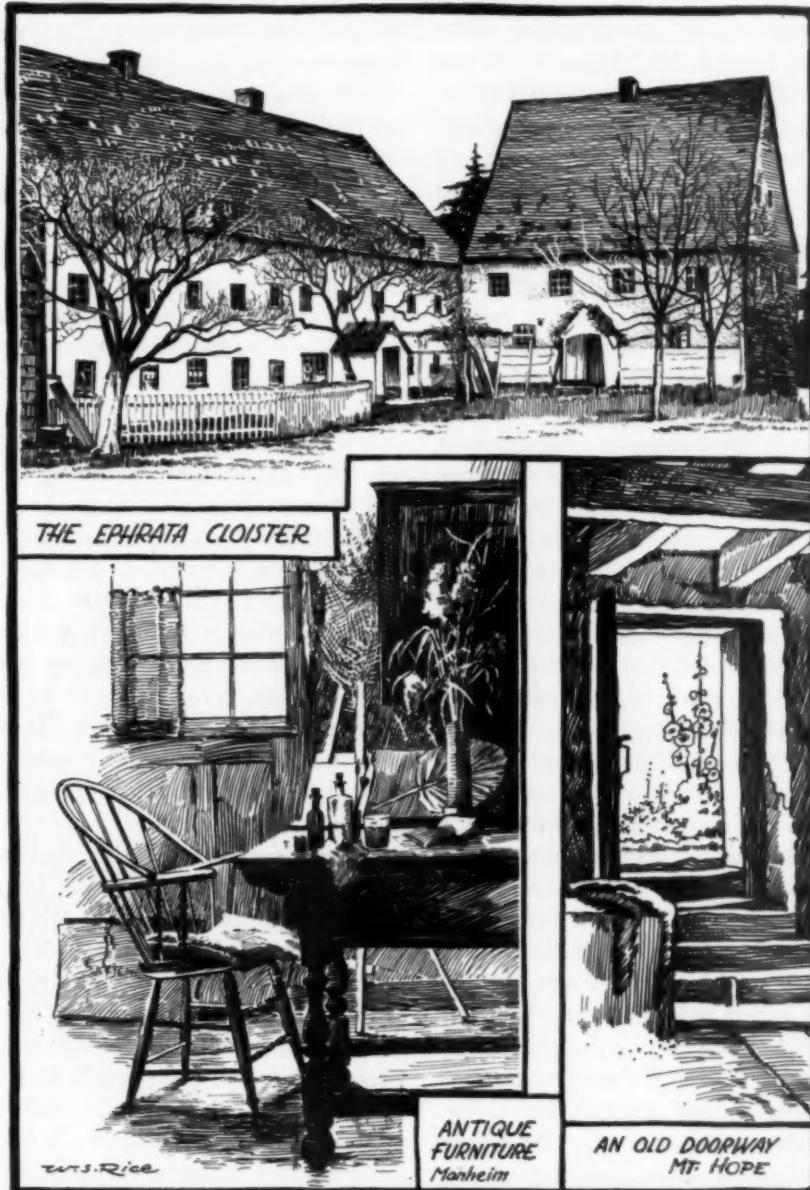
Because of the lack of appreciation of the rapidly disappearing traces of "Ye Goode olde times" of our forefathers and of the substantial and ornate things that they made and used, it occurred to one of Manheim's prominent and wealthy citizens, the late Mr. George H. Danner, to make it his life work to collect such relics. His ambition was not only to collect, but to restore objects of art and handicraft to their original beauty. In some cases these objects that he gathered had merely a personal or sentimental background but many of them are genuine works of art which bear the stamp of originality and sound craftsmanship.

This collection grew to such an amazing degree that Mr. Danner was



PENNSYLVANIA-GERMAN COLONIAL HANDICRAFT FROM MANHEIM, PENNSYLVANIA, IS SKETCHED BY WILLIAM S. RICE, HEAD OF THE ART DEPARTMENT, CASTLEMONT HIGH SCHOOL, OAKLAND, CALIFORNIA. THE PICTURESQUE BARON STIEGEL, WHOSE MANHEIM FACTORIES PRODUCED SOME OF THE FINEST COLONIAL GLASSWARE AND IRON WORK, EMPLOYED SKILLED WORKMEN FROM EUROPE WHO FROM THEIR KNOWLEDGE ADDED GREATLY TO THE CULTURAL WEALTH OF THE COLONIES

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PENNSYLVANIA-GERMAN ARCHITECTURE AND FURNITURE IS STILL A FASCINATING AND PROFITABLE STUDY FOR THE ARCHITECT AND INTERIOR DECORATOR. ABOVE WILLIAM S. RICE HAS SKETCHED THE CURIOUS OLD EPHRATA CLOISTER, WHERE WAS SET UP THE FIRST PRINTING PRESS IN AMERICA. INMATES OF THE CLOISTER PRINTED RELIGIOUS BOOKS AND PRODUCED HAND ILLUMINATED BOOKS AND HYMNALS OF GREAT BEAUTY AND QUAIINTNESS

forced to build more commodious quarters to house his treasures. This museum, located in Manheim on the third floor of the Danner general store, attracts visitors from far and near. Since Mr. Danner's death, permission to visit the museum may be had by special appointment. There is no other museum just like it to be found anywhere. More than sixty years ago, Mr. Danner began by collecting family heirlooms, which formed the nucleus of his collection. Later on, he specialized in old china and glassware, of which the Stiegel collection is outstanding and priceless. The colors of this ware are most charming. They range from ultramarine blues through violets and deep blue-greens to almost black.

It always gave us children a nervous chill lest he strike too hard to see Mr. Danner tap smartly with his pencil on a rare Stiegel bowl for the entertainment of his guests. The sound produced resembled the clear notes of a bell.

Later, furniture claimed his interest. In consequence one may now see a great variety of pieces of the cabinet makers' art. This includes clarinets, pianos, spinets, a pipe organ, a piano with drum attachment, and an exquisite school globe made by Daniel Danner, his father, who enjoyed an enviable local reputation as a spinning wheel manufacturer. An uncle of Mr. Danner drew with quill and ink the maps on the globe's curved surface with marvelous skill and precision.

Here also one may see the old family bibles, ponderous compositions of leather, wood and paper, bound and hinged with brass straps. How anyone could handle them to read them has always been a mystery to visitors to the museum.

Nearby is a group of furniture arranged to give the effect of a Pennsylvania German bedroom of centuries ago. There is a bed with four high posts covered with a canopy of drapery material. The pillow cases are of calico patchwork of a quaint old pattern. I was informed by Mr. Danner that when they were "patched" by a relative in 1799, calico sold for one dollar per yard. The old family wood stove stands nearby with a bellows in a convenient location. The bellows was indispensable in the day when wood alone was the principal fuel.

Various carding contrivances, used in woolen manufacture, spinning wheels and reels of fanciful shapes, the handiwork of Mr. Danner's father, are to be seen; also fancy pasteboard baskets and vases covered with dainty calico or chintz, miniature portraits painted in water color with the drapery pricked with a needle, giving them an embossed as well as a lace-like texture. These, as well as some interesting silhouettes, were produced in the early part of the 19th century.

About a dozen grandfather clocks lazily tick away the time. At regular intervals their mellow chimes re-echo about the quiet room. One of them is a fine example of the style of clocks made by Hoff, a Lancaster clockmaker in early times. The General Heintzelman clock attracts many visitors, possibly because of its association with this once prominent military citizen of Manheim. It is, aside from its association, a dignified type of the old grandfather clock.

Another piece of cabinet work is the old pipe organ built in 1801 at Manheim by Emanuel Deyer (a great, great grand-

father of the author). It contains 175 pipes, and while not a pretentious piece of cabinet work has a tone that compares very favorably with organs of a later period.

Deyer worked three years in constructing it. The organ has been completely restored and visiting organists are frequently honored by an invitation to play on it.

The Stiegel glassware of which I have previously spoken, deserves more than a mere mention. The glass factory at Manheim was a dim memory in my early youth although my grandfather frequently alluded to it and gave us children a vivid description of the structure as it appeared in his youth. The manufacture of glassware was commenced about 1768. Skilled workmen were brought over from Europe to produce the exquisite ware, which consisted of vases, pitchers, tumblers, sugar and finger bowls, salts, flasks and wine glasses in a variety of patterns and colors. At one time this was the only glass factory in America and during the Baron's period of prosperity it was run to its utmost capacity.

The glassware found a ready market in New York, Boston, and Philadelphia and much of it was purchased locally. Many rare specimens of it may still be seen in other places besides the Danner museum, notably in the collection of the late Nathaniel Long. One of the chief characteristics of Stiegel glassware besides its rich coloring is its remarkable ring.

In 1757 Baron Stiegel purchased from his father-in-law, Hans Jacob Herber, one of the largest and oldest blast furnaces in the state of Pennsylvania. The original furnace was torn down and a larger one,

which was christened Elizabeth Furnace in honor of the Baron's wife, erected on the site. There were cast the old-fashioned stoves known as "jamb stoves" with this somewhat boastful inscription in German upon them:

"Baron Steigel ist der Mon (Baron Steigel is the man)  
Der die Ofen Giesen Kann." (Who can cast the stoves.)

The "jamb" stove was a very primitive affair. It was walled into the jamb of the kitchen fireplace, with the back projecting into the adjoining room. These stoves were without pipes or oven, and consequently improvements on these antiquated affairs soon followed, notably, the ten-plate wood stoves. These stoves were such objects of curiosity that people often came from distant parts of the county to inspect them.

They are large, square, boxlike affairs resting on curved scroll legs and weighing in the neighborhood of 650 pounds. A wood stove in the Danner collection is adorned in front with a rural scene of a house and trees. The sides are decorated with rococo scroll work, a huntsman's horn and pheasants. Over the top, resting on a short section of pipe in front and a slim iron rod in the rear, is a huge drum, resembling a hot water boiler. This served as a stovepipe and a heater as well.

I remember quite distinctly as a boy seeing one of these stoves in a Manheim kitchen. The stove was very interesting to me but no more so than were the block-printed walls of the kitchen. On inquiry I was told how the mural effect was obtained. Venetian red paint mixed with whitewash produced a deep pink. A small portion of skim milk was added to act as

a "binder." This color served as the background for a white pattern produced by cutting a geometrical design on a sliced potato, then dipping it in whitewash and printing it upon the painted surface of the wall.

Before Manheim "Borough" was lighted with street lamps the residents were obliged to carry tin lanterns with them to go calling on their neighbors or to do chores in the farmyard when the days grew short. Two of these lanterns are shown in the illustration; one of them belonged to my grandparents and the other was picked up at a country sale. These lanterns were illuminated with tallow candles before kerosene was in general use.

The decoration of tinware articles, as trays, tobacco boxes, jewel boxes, tea and spice boxes, was an art practiced by many of the early settlers. The writer has several interesting examples of this type of craftwork, some of them family heirlooms, others purchased at country sales. The designs are executed in oil paints and gold leaf and clearly show traces of their German inspiration. All of the designs are done with free brush strokes in gay colors, which age has, undoubtedly, mellowed somewhat.

In great grandmother's day, many fascinating quilt patterns were designed. Striking effects were produced by means of applique. Gaily colored calicos were cut out in bold geometric or floral patterns. These were stitched upon white muslin squares which were pieced together.

Quilting bees were much in vogue and many were the beautiful quilts produced by grandmother and her friends

whose deft fingers wrought well. There were the "log cabins," the "autograph" and the "floral basket" patterns which culminated in the "crazy patchwork" quilts of the gay 90's.

While writing on the subject of quilts I must not fail to mention the much prized nowadays "coverlids" hand woven of wool and dyed with native dyes, usually navy blue, brick red, a rich turquoise blue, and white. The white was the natural color of the wool. These "coverlids" are so well known and have been pictured so often in magazines that a mere mention of them here will suffice. The Danner museum contains some well designed specimens of this craft.

Brass candlesticks, pewter plates, trays, candle snuffers, fire tongs, and copper tea kettles in interesting patterns were produced by the early settlers who continued to use them until comparatively recent times. Rag carpet weaving on hand looms was another industry in Manheim of no small importance. Michael Schwartz was a craftsman with a natural color sense, and his handiwork adorned many of the best homes of his native town.

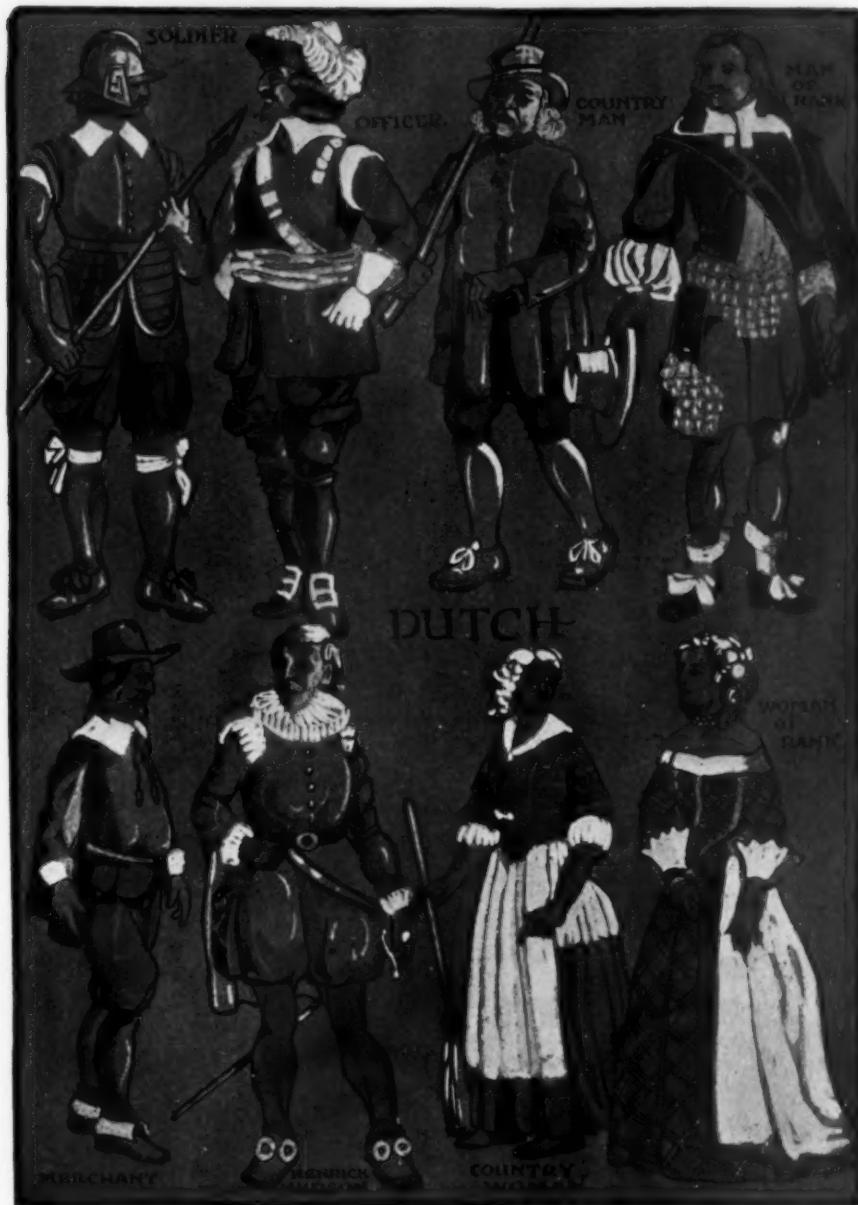
The illustration shows one of the interesting porcelain tiles which were taken from the fireplaces of Baron Stiegel's mansion at Manheim. The mansion was torn down many years ago and a store was built in its place. The owner of the property found the walls of the old house so substantially built that he decided to allow most of the south wall to remain and incorporated it in the new building. To this day one may trace the main lines of the old mansion in the newer wall by

(Continued on page ix)

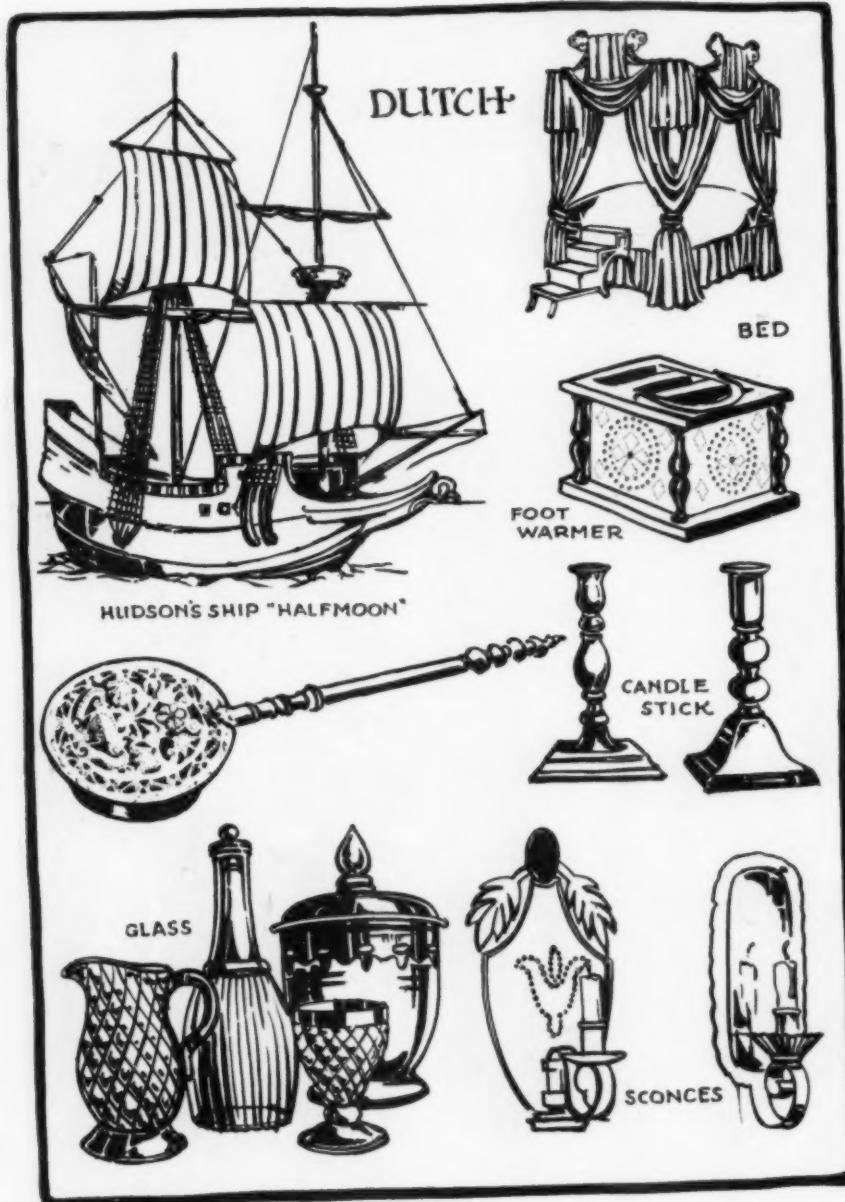
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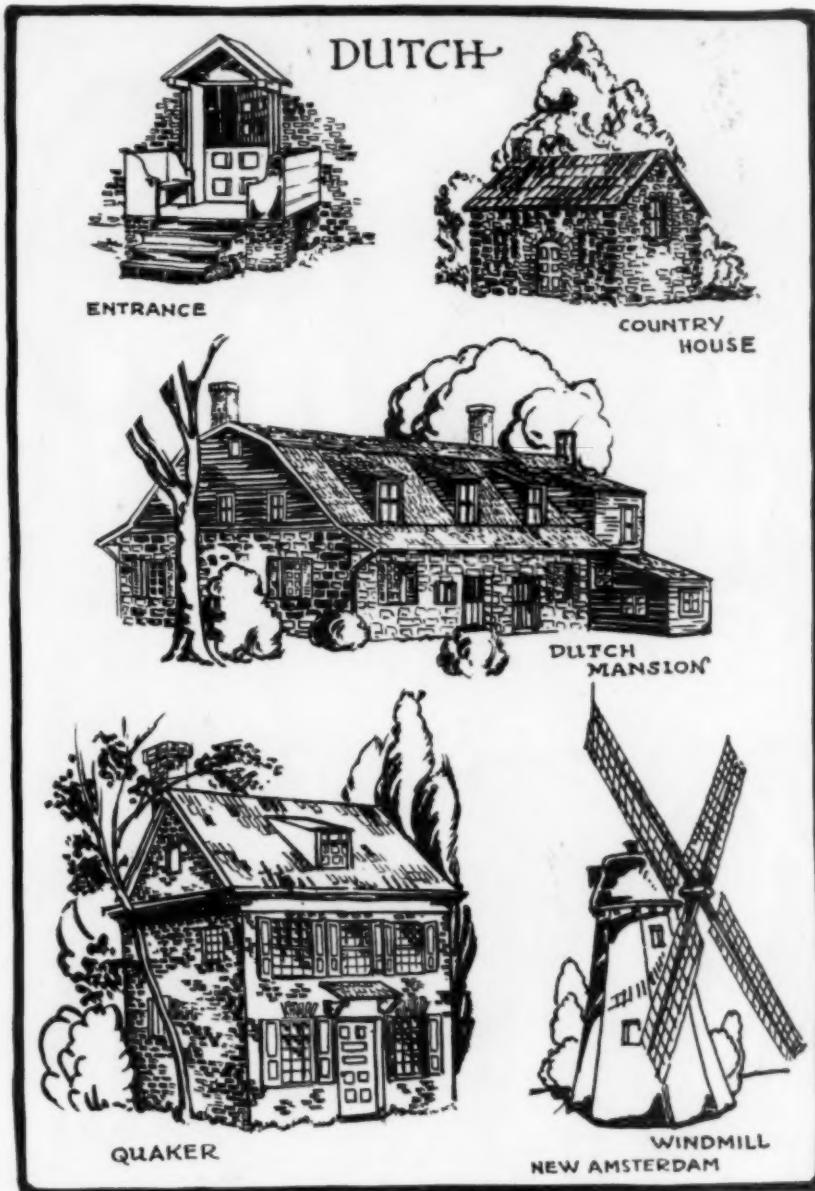
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THE DUTCH COLONIAL PERIOD LEFT A PICTURESQUE HISTORY AND INFLUENCE ON THE EASTERN COAST



COLONIAL DUTCH SUBJECTS. REMINDERS OF NEW AMSTERDAM



THE DUTCH AND QUAKER PERIODS IN AND  
AROUND PENNSYLVANIA LEFT MANY QUAINTE RELICS



THE GERMAN COSTUMES OF THE COLONIAL PERIOD

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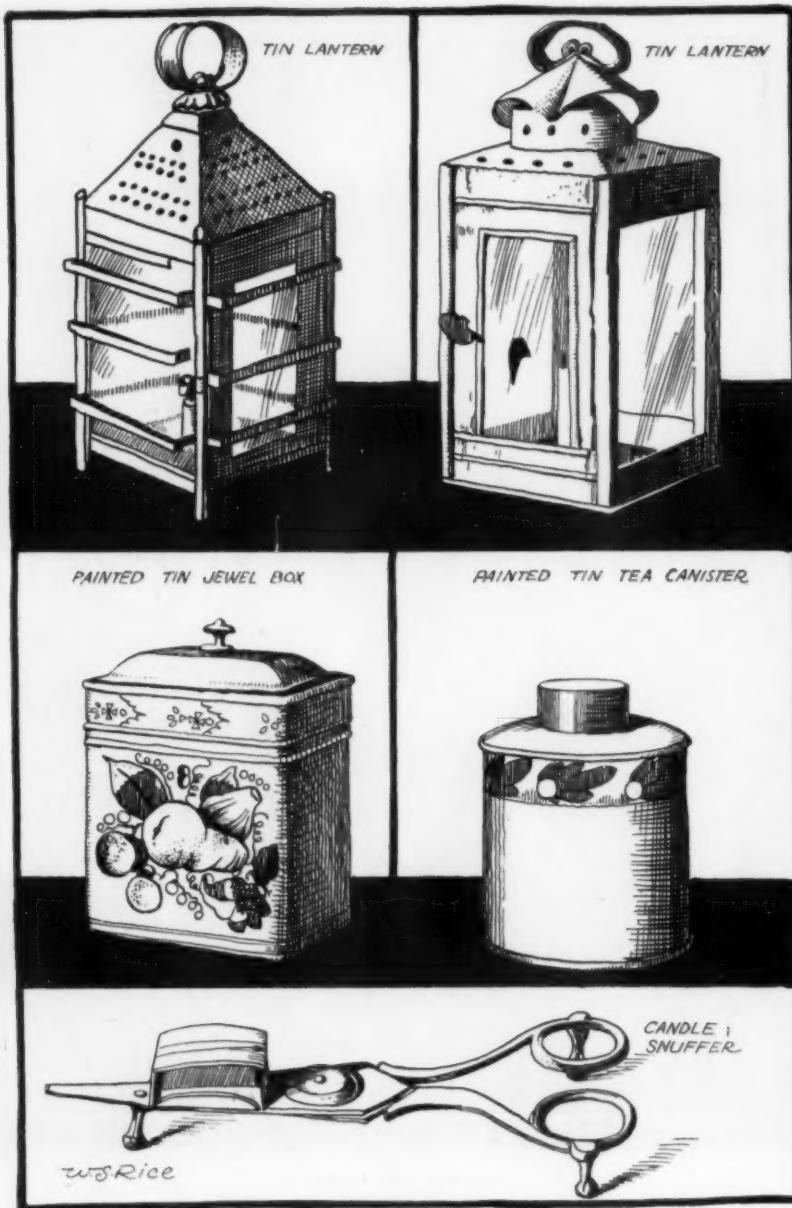
GERMAN TEXTILE DESIGNS



GERMAN POTTERY



GERMAN IRON WORK



PENNSYLVANIA DUTCH OBJECTS DRAWN BY WILLIAM S. RICE,  
ILLUSTRATING HIS ARTICLE IN THIS ISSUE

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A DANNER SPINNING WHEEL



A SKIMMER



Brass Candlestick and Chinaware



PENNSYLVANIA DUTCH OBJECTS DRAWN BY  
WILLIAM S. RICE, OAKLAND, CALIFORNIA

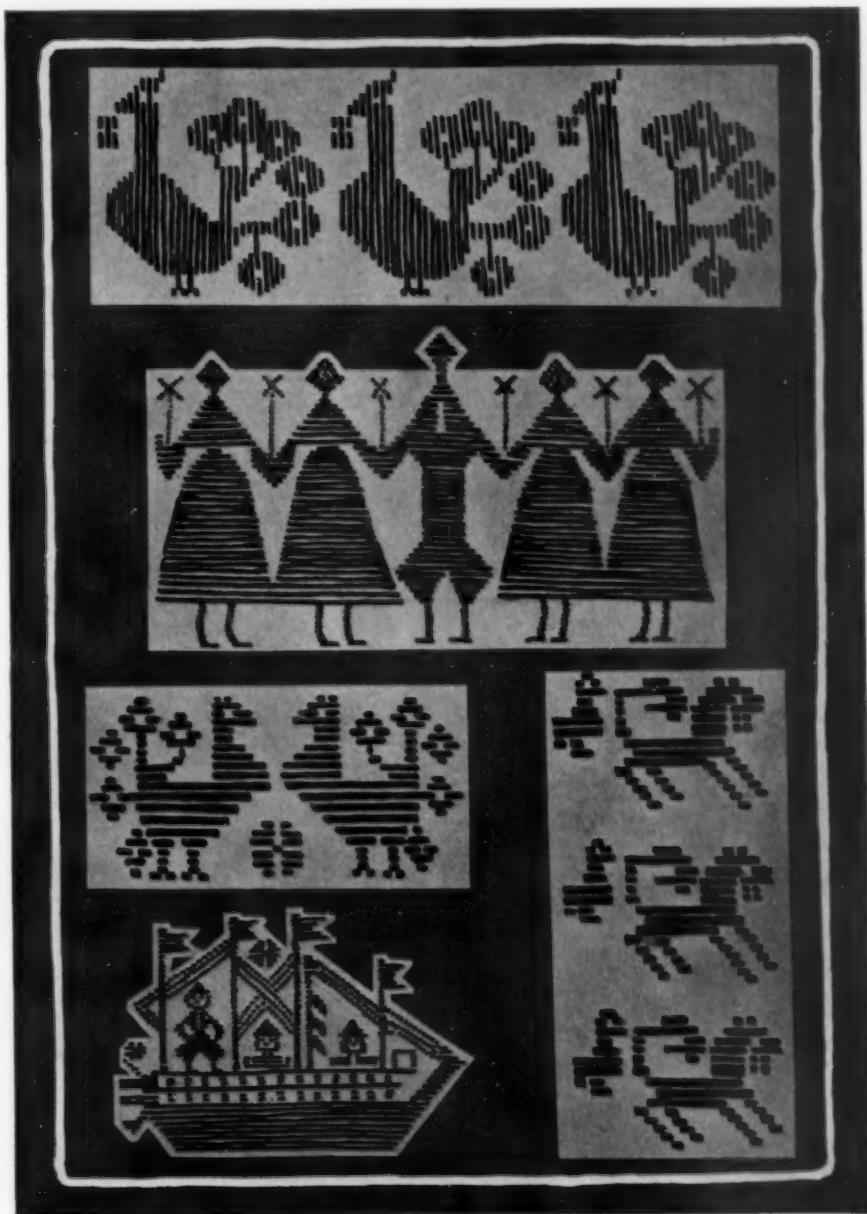


NORSE AND PEASANT COSTUMES OF SWEDEN

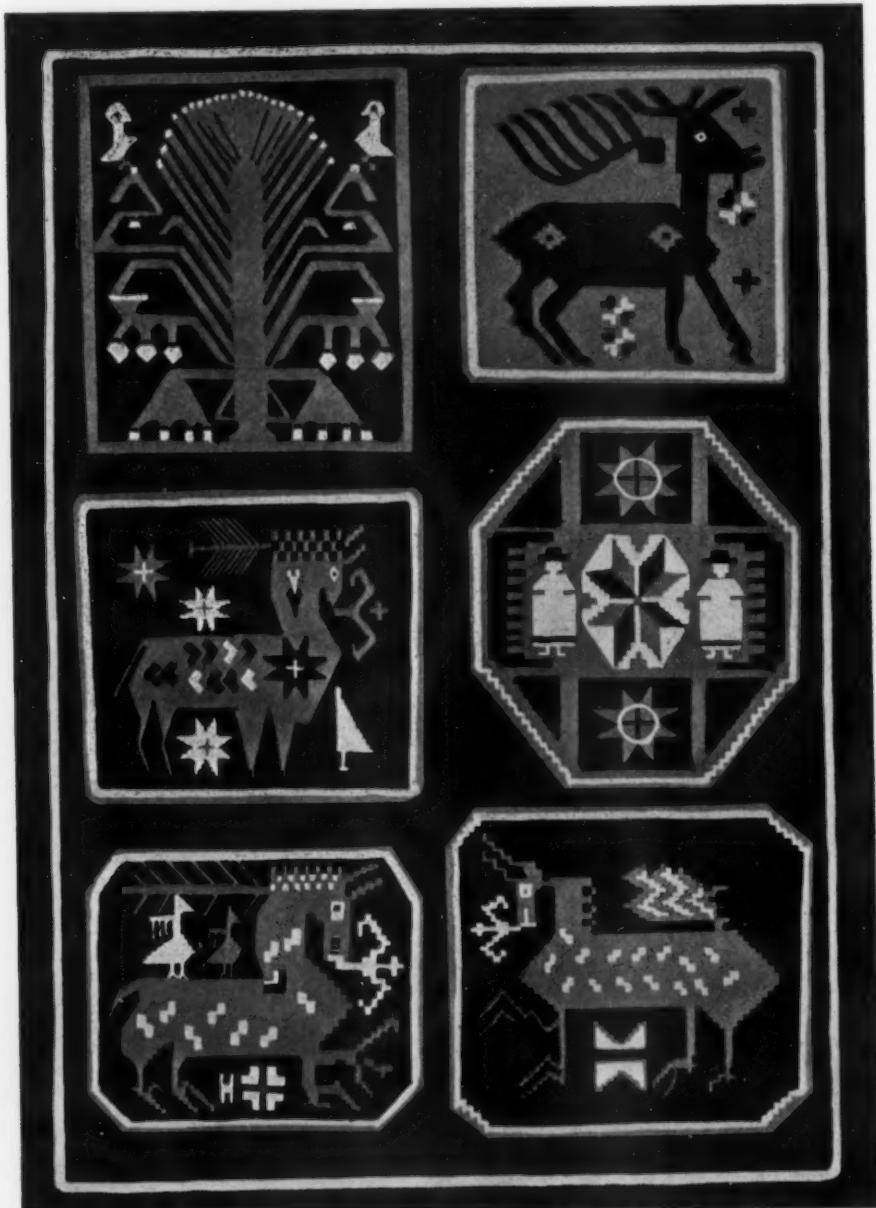
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SWEDISH LACE DESIGNS



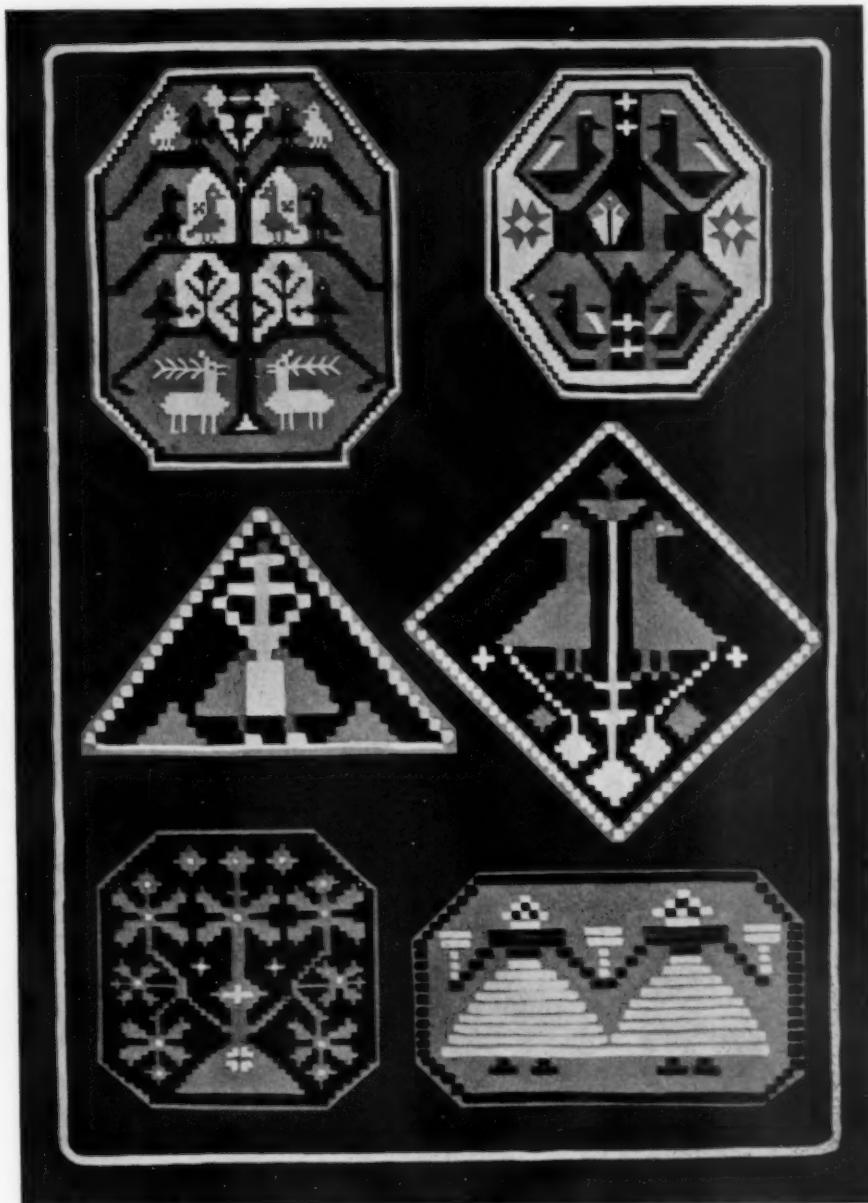
SWEDISH DESIGNS FROM OLD SWEDISH WEAVINGS

MAR. 1933

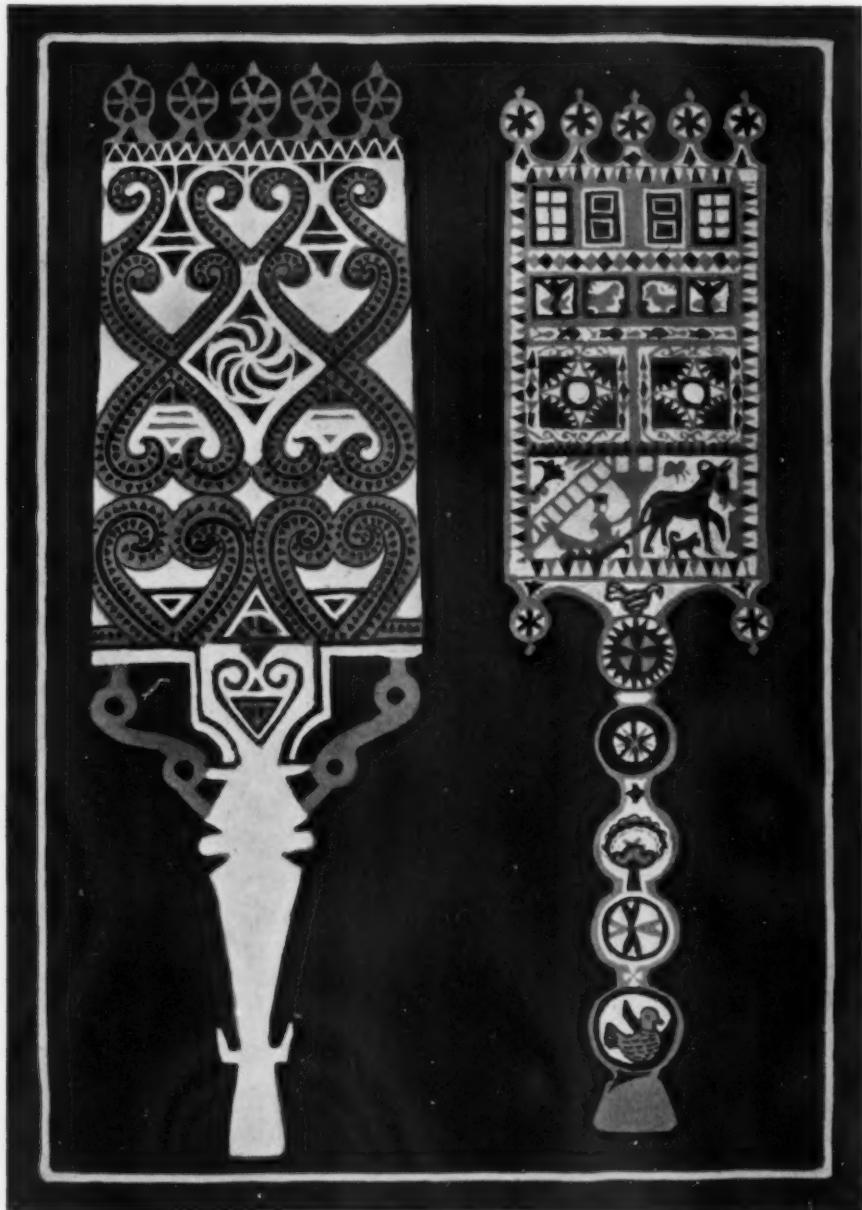


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SWEDISH TEXTILE DESIGNS

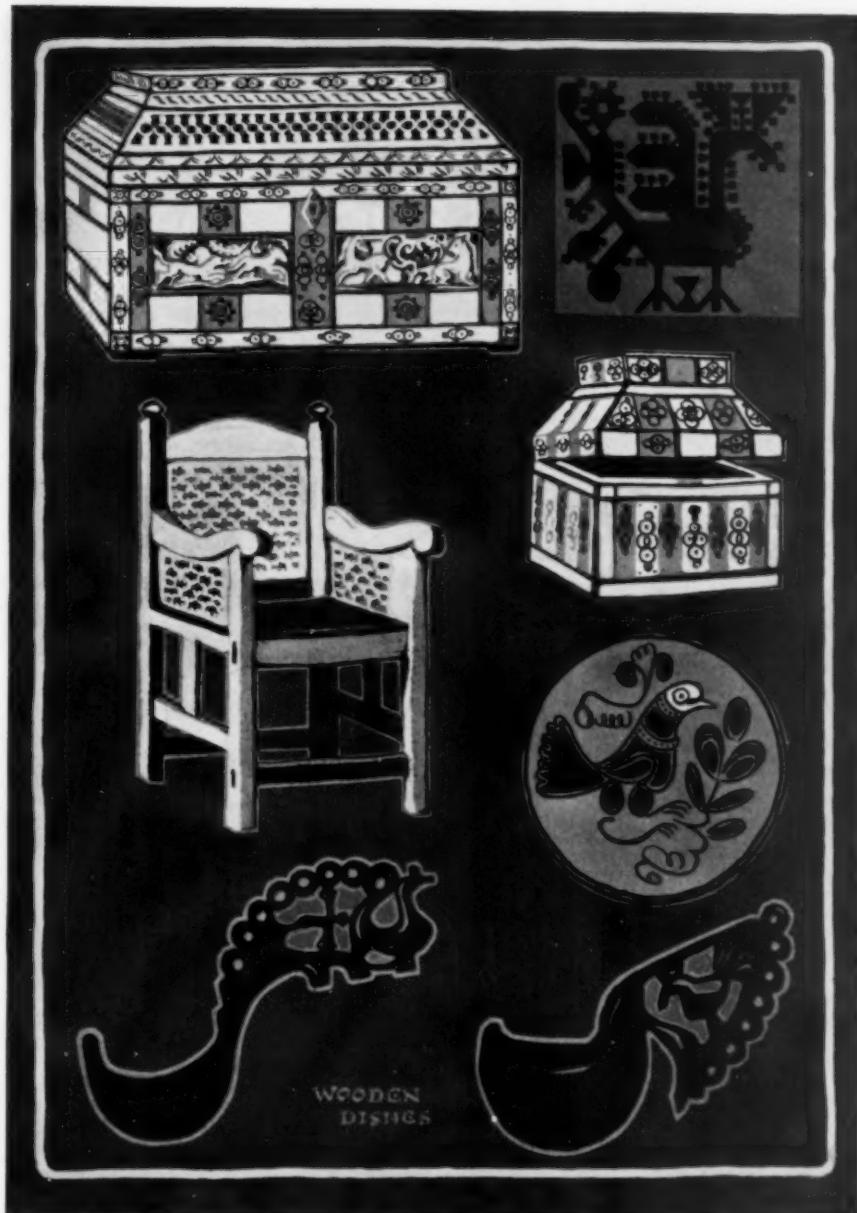


RUSSIAN CARVINGS ARE ALWAYS BEAUTIFUL EXAMPLES  
OF ART. ABOVE ARE THE TOPS OF WEAVING DISTAFFS

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A GROUP OF RUSSIAN FURNITURE AND OBJECTS



RUSSIAN LACEWORK DESIGNS

## Decorative Arts of the Scandinavians

HILMA BERGLUND  
ST. PAUL, MINNESOTA

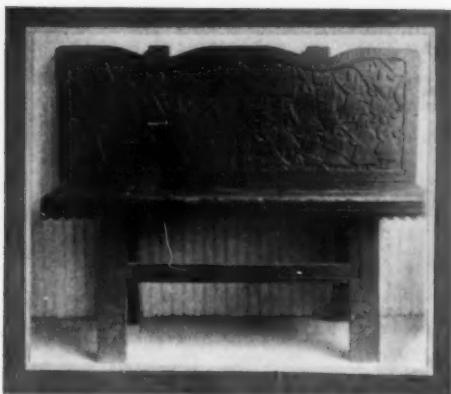
THE peoples who had their roots in the soil of the Scandinavian countries brought to our land treasures whose value they did not wholly realize. Because it was customary for the immigrants, most of whom were peasants, to supply their temporal needs with their own hands, they considered their utilitarian articles ordinary and commonplace. But what they brought and what they made after they came to this country were more than utilitarian. Not only are these articles sturdy and finely proportioned, but they also have a decorative quality which bears a distinct stamp of the Scandinavian soil.

The land in northwestern Europe from which these descendants of the daring Vikings and fearless Northmen came is rich in contrasts. In Norway there are sheer mountain heights above deep fjords and lakes, and narrow valleys with precious farm lands. There are many waterfalls that plunge down with a deafening roar and others that descend like soft veils of mist. In Sweden nature is less majestic and awe-inspiring, but gushing cataracts and white-capped rapids contrast with mild and calmly flowing rivers, bare rocks with verdant fields and dense forests with peaceful plains. Denmark has fewer contrasts, but its sand dunes in western Jutland are barren and bleak in comparison with the green

fields and dark beech woods of most of the country. And there are quiet lakes and ponds, but the salt water between Jutland and the many islands that make up the country can be as rough as any sea.

The diversity of scenes, however, does not end with the geographical characteristics of the Northland. In summer northern Norway and Sweden are drenched in sunlight and even the hours that should be night are filled with a strange mixture of sunshine, moonlight, and dusk, which makes the peaks cast weird shadows in the valleys. In winter these districts are enveloped in mysterious darkness except when the blended sunrise and sunset comes in the middle of the day or when the aurora borealis throws fan-shaped lights across the sky. Nowhere else in Europe is the summer vegetation so vivid in color as in these countries. Even winter has its special charm in the sparkling rime frost.

It is not to be wondered at that natural surroundings like these should deeply influence the people and make them imaginative and creative. From this has grown their mythology which even as late as the beginning of the sixteenth century still was the religion of some of the Norsemen. Some of these pagan beliefs still remain in the form of customs and superstitions. Designs which developed from these beliefs are found on



A NORWEGIAN BRIDAL BENCH DECORATED WITH A DESIGN DEPICTING THE CRUCIFIXION. FROM THE NORWEGIAN HISTORICAL MUSEUM, DECORAH, IOWA

utilitarian articles which have been brought to America by the Scandinavians.

Among these are the fantastic interlaced forms of the dragon and sea serpent which are used in wood carving and metal work. Whether the dragon motif originated in the Scandinavian peninsula or whether it came from the Orient is questionable. For in early times there was a direct route from Persia north of the Black Sea and across Russia to Scandinavia. Oriental designs, especially those which flourished during the Coptic period in Egypt and during the Sassanian period in Persia, seem to have influenced Scandinavian decoration. Conventional animal and floral forms within lozenge-shaped or round medallions are common in wood carving and weaving. Even when the Scandinavians copied natural objects in their designs they brought their imaginations into play, and the results are decorative trees, flowers, and human figures dominant in woven and in painted wall hangings as well as in carved and painted wood and in metal work.

Furniture, such as tables, chairs, cupboards, beds and chests were often enhanced with either carving or painting. Naturally, few of the larger pieces could be brought over by those making new homes in the United States. But chests, which were used by the daughters of the house for their holiday clothes and later for their bridal trousseau, formed convenient luggage for the long journey across the Atlantic. It is interesting to know that though a girl might acquire her chest earlier, space for the date was left vacant until she could place her marriage year on it.

Floral motifs with the owner's name and date as a part of the design were painted on these chests in brilliant colors such as reds, blues, greens, and yellows with white. Their distribution, however, made a very pleasing design. The chests were raised from the floor by the addition of extra boards or feet at the base, and generally had a rounded cover, which was divided into two panels, as was the front, by bands of iron. The purpose of the metal bands was to strengthen the corners and afford a place in the center for the lock. These bands and the handles on the ends were frequently decorated, but the main decoration was in the panels. The Swedish chests differed in having three panels instead of two, and were less decorative.

In these chests the immigrants brought their precious woven linens and woolens, embroideries, silver tableware, and costume ornaments. The colored textiles were used for cushions, bed covers, and wall hangings. In the old country they were brought out for festive occasions, such as Christmas, Easter, weddings, and

funerals, and thus did not see everyday use.

In Sweden, especially, different provinces have developed distinct patterns for articles like these. In Scania, which is the only section that can be called a plain, the particular pattern shows rather large areas of what is literally called "spread-path" pattern. In Smaland the distinctive pattern is one of decorative stripes with light and dark colors rather typical of the province, which alternates between rocks, fir trees, and boulder-strewn meadows. This pattern takes much less time to weave than the one from Scania, because the hard-worked people of Smaland contrived to thread the pattern in the loom so that it does not have to be threaded in by hand when being woven. In the Smaland weave there is a repeated motif like the Roman numeral X. In the costume of the province the same Roman numeral appears on the ends of the sash or belt, which hangs down from the waistline. The decoration is in honor of a Swedish peasant woman named Blenda of this province, who led a group of women in defense of Sweden against Denmark in the twelfth century. The honor was conferred by Carl X. One wonders, therefore, whether the motif in the weaving of Smaland is not actually a Roman ten in honor of this same king.

Numberless patterns are used in household linens, but the "goose-eye" and peasant damask are typical patterns. These bed and table linens were so sturdy that in spite of being used more commonly they could pass from one generation to the next. Some of the smaller linens were embroidered, each of the Scandinavian countries developing its

own kind of stitches. For instance, in the Hardanger province of Norway the embroidery, which took its name from the district, originated, and in Denmark the Hedebo embroidery. Although in this country the Hardanger embroidery is used in many ways, in the old land it was used especially in the costume of the province, and shows the typical geometric motifs of Norwegian textiles. The Hedebo, on the other hand, shows curves and freer lines more typical of designs developed on the continent and more characteristic of the Danes who are an easier-going people than the other Scandinavians. This is perhaps due to the more fertile country. In Norway only three



A CHAIR BACK BEAUTIFULLY DECORATED WITH CARVINGS. BY COURTESY OF THE NORWEGIAN HISTORICAL MUSEUM



A DETAIL OF THE BRIDAL BENCH CARVED IN PINEWOOD IS REPRODUCED ABOVE BY COURTESY OF THE NORWEGIAN HISTORICAL MUSEUM. BELOW IS A GROUP OF DANISH HAND-MADE SILVER ARTICLES. THE DANES ARE FAMED FOR THEIR BEAUTIFUL SILVERSMITHING.

per cent of the country is arable whereas in Denmark it is seventy-six per cent. The seafaring Norwegians only too often lose their lives in storms so that life is a more austere and somber thing for the communities where there are so many widows and fatherless children. Yet the Norwegians have their more joyous moments, too, and these find expression in the bright colors of their painted chests and their national costumes and ornaments.

The Danes are outstanding for their hand-made silver and some beautiful pieces were brought to America. Their custom of serving soup from a tureen on the dining table necessitates very large serving spoons, which are not ladies. From these down to the very small coffee spoons there is an assortment of many

sizes for various uses. There is a fine relationship not only between the handle and the bowl of the spoon but also between the spoon and its purpose. Simplicity of pattern is the keynote in most of the Danish silver.

The costume silver of Norway is strikingly different, with very elaborate designs. The filigree work and concave pendants, so intricate but so exquisitely done, are suggestive of snow crystals and waterfalls. There was, quite properly, an air of festivity about these pieces since their chief use was on holiday and bridal costumes.

But there was thought of other things besides costumes, household linens, and painted chests when a wedding was to take place in old Norway. The couple



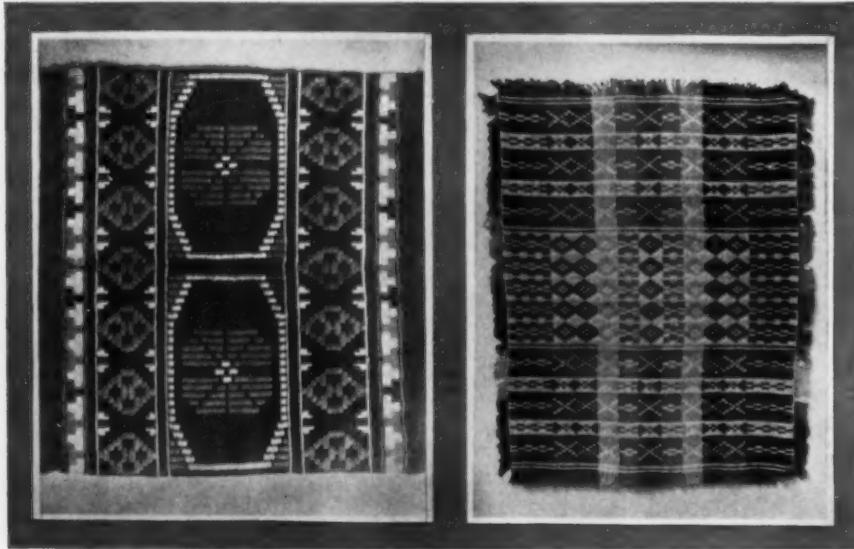
A NORWEGIAN PAINTED DOWER CHEST. COURTESY OF THE NORWEGIAN HISTORICAL MUSEUM AT DECORAH, IOWA

must be seated on a bridal bench and should eat their bridal dinner with a pair of wooden spoons chained together. The gift for wood carving, which developed especially on the remote farms in narrow valleys during the long winters and which was particularly strong in Telemarken, Norway, found an outlet in the carved decoration of these benches. One such bench, which somehow found its way to America, depicts the crucifixion. Strongly conventional figures of the grieving friends are on one side of the Christ and soldiers on the other. There is an ornamental quality in these pieces which shows the peasant artist's ability to hold together by an inner tension the different parts of the design within the space planned for the decoration.

Bible stories were used also for paintings on farmhouse walls as well as in churches. But these have a naïve quality

from the fact that the peasant painters put their characters into the peasant garb of their own day. In Sweden, too, similar subjects were used for paper or parchment wall hangings, which were hung up on religious holidays and other festive occasions. The painters sometimes received commissions, in which case they must please their patrons in subject and treatment, but they also painted to suit their own tastes and sold them in the market places. The paper hangings were easily torn; therefore in Dalarne, Sweden, especially, the peasants desired their Biblical stories in more permanent form and painted them on their walls. Many of these on paper and parchment have survived, although the most recent of them were done about the middle of the nineteenth century. Collections of them may even be seen in this country.

To return to the subject of wood



TYPICAL EXAMPLES OF SMALAND (LEFT) AND SCANIA (RIGHT) WEAVING FROM SWEDEN. DIFFERENT PROVINCES HAVE DEVELOPED DISTINCTIVE PATTERNS

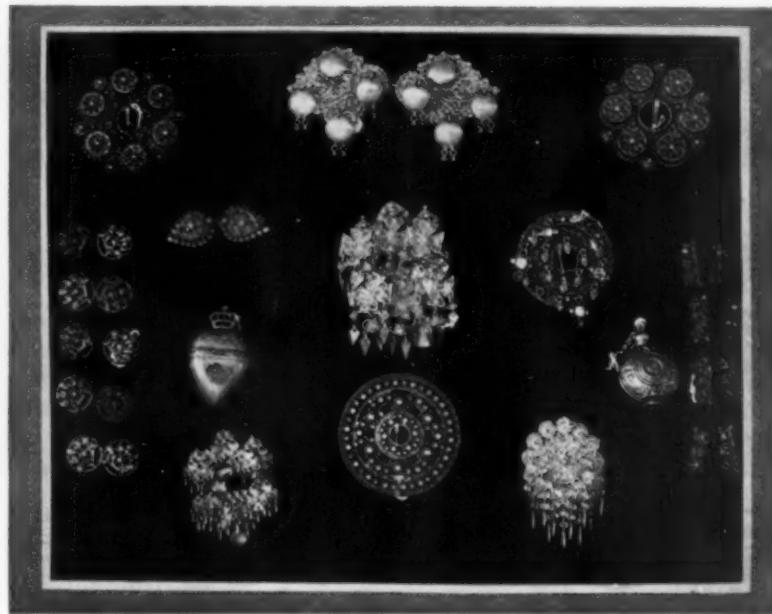
carving, a very finely carved chair of oak is included in the collections of the Norwegian Historical Museum in Decorah, Iowa, which has made a commendable effort to gather articles brought over and used by the Norse immigrants, as well as those made after they came to America. Such a chair ought to stand with its back out into the room since the main carving is on the back. The ornamentation is typical of Scandinavian arts in that the carving is placed where it will not hamper the usefulness of the chair; there is no carving on the side where the person is seated. And here one notes the fantastic dragon and serpent designs derived from the Norse mythology tied up with other motifs which suggest Oriental influence.

These various things of beauty and utility produced in the old country had

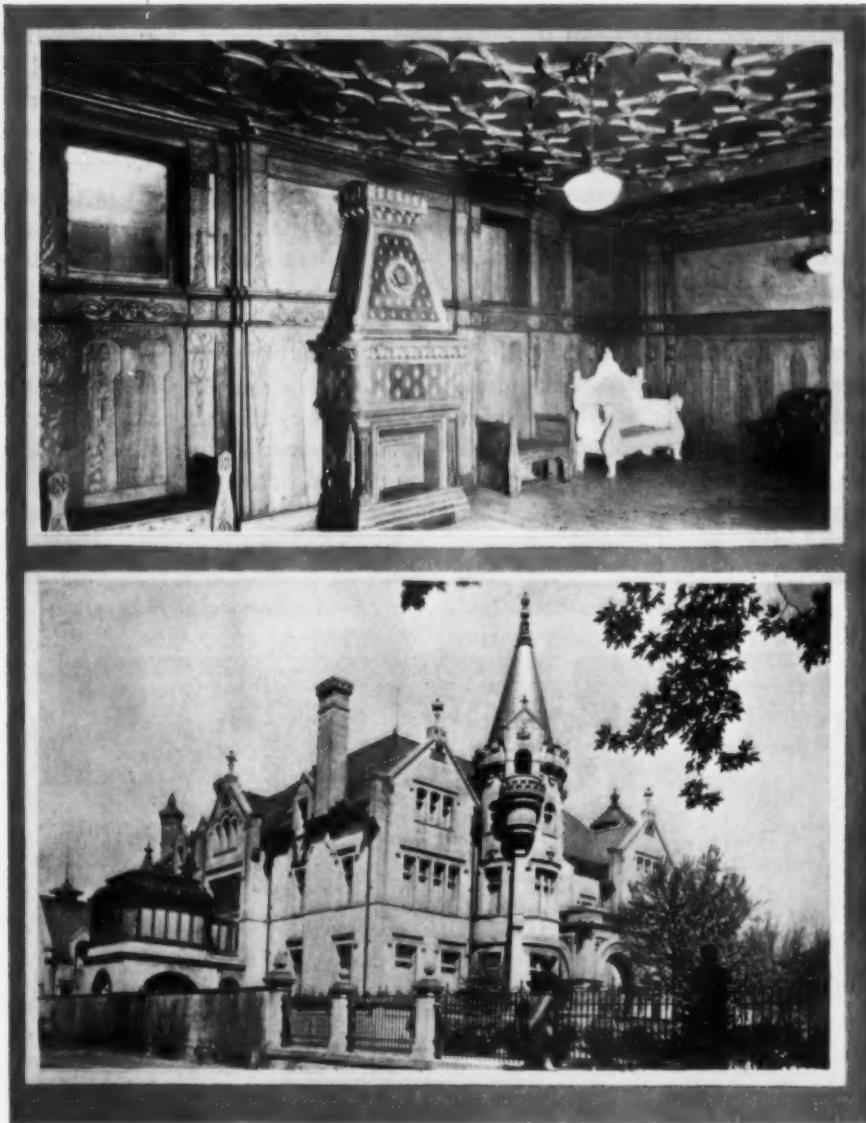
often to be left behind for lack of space on the ships. But, fortunately for us, many of them reached our land. The earliest immigrants who came to the middle west found frontier conditions very hard indeed. There were few chances to carry on the art crafts in the simple homes of the pioneers. They constructed utilitarian articles here as they had done in their lands, and although there was not time for decorating them, they made them as beautifully proportioned as those in the old country. Spinning wheels and looms were built by the men so that their wives could produce the necessary fabrics for family and home.

Among the pioneer women were some who carried on the carding, spinning and weaving of wool long after the need was

*(Continued on page ix)*



NORWEGIAN COSTUME ORNAMENTS AND JEWELRY ARE VARIED AND DECORATIVE IN DESIGN.  
FROM THE COLLECTION OF THE NORWEGIAN HISTORICAL MUSEUM, DECORAH, IOWA



VIKING ROOM AND EXTERIOR OF AMERICAN INSTITUTE OF SWEDISH ARTS, LITERATURE, AND SCIENCE, MINNEAPOLIS, MINNESOTA. THE BUILDING IS A REPRODUCTION OF A BEAUTIFUL OLD SWEDISH CASTLE

MAR. 1933



TRUSTEES ROOM AND LIBRARY OF THE AMERICAN  
INSTITUTE OF SWEDISH ARTS, LITERATURE, AND SCIENCE

## Arts and Crafts of Scandinavian Immigrants to America

JANE REHNSTRAND

SUPERIOR, WISCONSIN

BEAUTY in design and skill in craftsmanship have been developed to a very high degree of perfection in the arts and crafts of the Scandinavian people. This fact is not generally known to the American people for the Scandinavian nation has been slow to show its wares to the world. One must understand the geography and history of these countries to understand the reasons underlying this fact.

Minnesota and Wisconsin have many settlements of Norwegian and Swedish people. Here may be found many chests of native craft-work and much of this art work may be seen about the home. Many native women are returning to their home country to learn the old weaving and embroidery. However, some find it difficult to continue this work in this country because they are unable to find the fine yarns and other required materials. Sweden and Norway are rich in the native materials necessary for the following crafts: weaving, wood carving, and metal work, and these materials have been used to make beautiful the cottages and farmhouses. So their arts and crafts are an outgrowth of simple living. Each commonplace article used in the home must have a simple beauty of its own. Much of this beauty is spontaneously created during the long winter evenings.

Their design grew out of a need. For example, no country has produced so many and varied textiles. This is partly due to the fact that the dwelling houses of ancient times consisted of a building with a high pitched roof with no ceiling to the rooms and a textile covering was needed overhead as a protection from dust and cold. There was also a desire to cover the wooden walls with weavings and tapestries. Another need for weaving and embroidery came through their church worship. The altars were covered with sets of beautifully embroidered linens and brocades.

Innumerable examples of these fine textiles are to be found in the homes of Swedish and Norwegian people in Wisconsin and Minnesota. In one home the living room windows were draped with a handwoven textile of golden colored material enhanced with a border of drawn work. Harmonizing with this, the draperies were of the characteristic deep grayed, yellow-green, combined with deep blue and brown. The designs were geometrical and of excellent construction and were embroidered upon a hand-woven textile. The dining room curtains of sheer linen were hand woven. The colors were yellow, orange, and grayish blue. Variations of the yellow and blue found in the Swedish flag were used



"THE LETTER," "OLD TIME BUTTERMAKER," AND "OLD WOMAN AND HER CHRISTMAS PIG" ARE THREE DELIGHTFUL EXAMPLES OF FOLK SCULPTURE IN WOOD AND WERE CARVED BY MR. OSCAR SJOGREN OF DULUTH, MINNESOTA

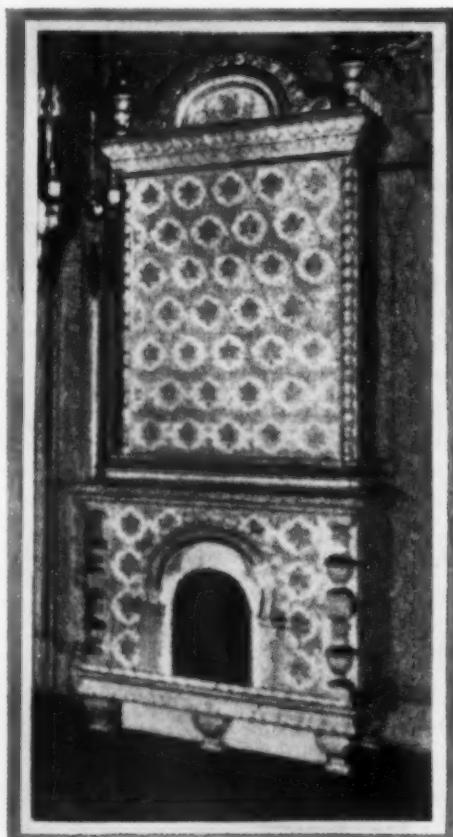


A SWEDISH TEXTILE EXEMPLIFIES THE ART OF WEAVING

throughout the home. The artist in this home has attended a craft school in Sweden. A notebook from this school showed the method of teaching design. The plan is to teach the old designs of the counties. Each county has a number of typical designs. For example, Holsom County produced a number of simple border designs woven into the fabric which we call Swedish weaving in this country. From Kryppling we have fine linen laces. The red and blue embroidery designs come from Hollandssom and so on, down a long list of characteristic peasant designs. One of the most beautiful designs is the Klastersome from Klotur.

Peasant women wore embroidered ribbons on their caps and each parish had its own peculiar pattern handed down through many centuries. Noble ladies of Sweden were distinguished by great skill in tapestry weaving. One of the finest types is preserved in Scanea (Skane), South of Sweden.

Sweden and Norway have many mines, so many metal articles have been produced. Hammered copper, brass, pewter, steel, and iron articles are to be found in many American homes of Swedish descent. These articles, especially the silver and pewter, are unusually graceful in line and have exquisite proportions. The designs are rhythmic and have delicate and refined line. All shapes are clean-cut, firm, and beautifully tapered. This is



ONE OF THE ELEVEN BEAUTIFUL PORCELAIN TILED FIREPLACES OR "KAKELUNGS" IN THE MANSION THAT HOUSES THE INSTITUTE OF SWEDISH ARTS, LITERATURE, AND SCIENCE. EACH DELICATELY COLORED FIREPLACE DETERMINES THE COLOR SCHEME FOR THE ROOM IN WHICH IT IS PLACED

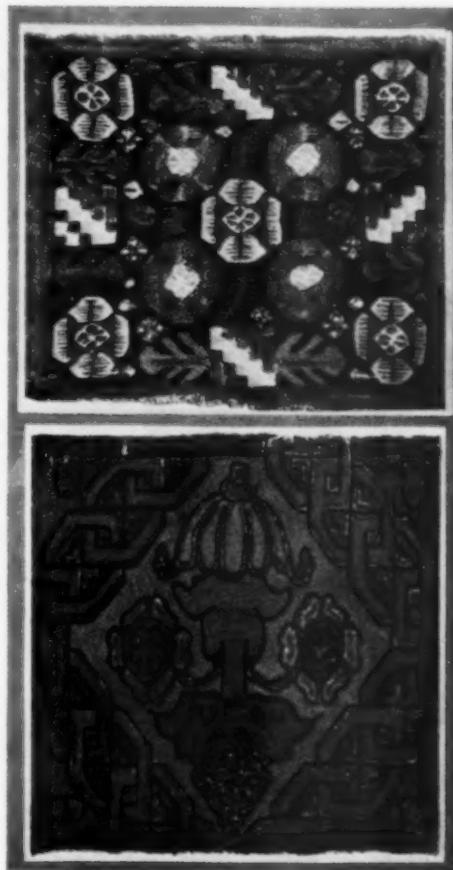
also true of their glassware, which is unsurpassed in its transparency. One may see a very fine collection of etched glassware and pottery at the Swedish Craft Shop in Chicago.

These countries have also much fine pottery and porcelain. One make of pottery has a color of green like the dark green of the pine and hemlock; a color that is unforgettable. The pottery has very simple band designs.

Some fine examples of porcelain may be seen in the Swedish Institute of Arts at Minneapolis. The Swedish Institute of Arts, Literature, and Science is a recent donation to the city of Minneapolis. It is the former home of Swan Turnblad and houses fine collections of art objects and books. There are eleven kakelungs or Swedish fireplaces here. The kakelung is both built and used like our fireplace. These fine examples are covered with porcelain tiles of wonderful design and color. The one in the library is rich and dark in colors of green, tan and brown. One is of delicate colors, violet, green, tans and yellows, and another is in hues of green. We found woodcarving in nearly every home. The articles were for everyday use, cream ladles, rake pegs, scythe handles, cream bowls, snuff boxes, butter cases, and chests.

One carver, Mr. Oscar Sjogren of Duluth, has executed the fine sculptural figures shown in an illustration accompanying this article. Mr. Sjogren has been in this country for ten years and is a show-card writer by trade. All of these carvings have been done in this country.

Study of the old Norwegian arts and



TWO RICH TAPESTRIES FROM SWEDEN

crafts has much to give to the American art student. The exhibit of Swedish peasant wall decorations which was shown at the Minneapolis Institute of Arts and the Chicago Art Institute was used for an art appreciation project by Ella Witter, a teacher in the Central High School, Minneapolis, and her pupils found the study both interesting and enlightening.

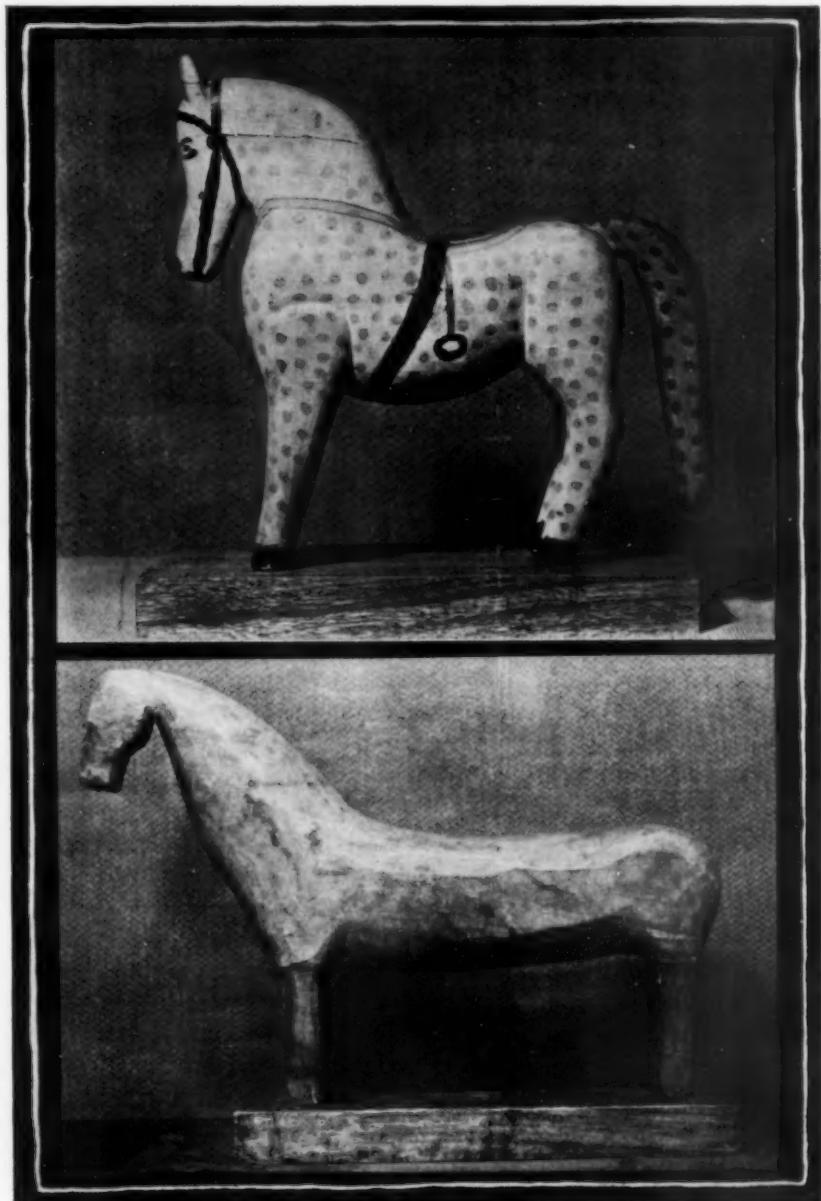


THE toys on the accompanying pages are true examples of colonial folk sculpture in America. They are the work of the German settlers of Pennsylvania, who had made toys in the old country, and the wood carvers of New England villages, who as they gradually grew away from Puritan intolerance, found in the making of sleds, rocking horses, dancing dolls, and carts, a remunerative sideline.

The Revolutionary Soldier pictured on the left is a delightful caricature of pompous type. His arched brows over large black eyes set in still larger whites give him a worried, tired look, and his effort to look military with rigid carriage and chin pulled in is made ridiculous by his staring, wistful expression. The arms are movable, and the toy has a mellow color and smooth surface. The carved and painted eagle is a wall decoration, doubtless of Pennsylvania German origin. The two horses are very primitive toys, the lower probably being the work of a child.



PENNSYLVANIA GERMAN TOYS FROM THE AMERICAN FOLK ART GALLERY, NEW YORK. PHOTOGRAPHS BY COURTESY OF THE GALLERY



TWO TOY HORSES FROM THE AMERICAN FOLK ART GALLERY COLLECTION OF  
PENNSYLVANIA GERMAN TOYS. PHOTOGRAPHS BY COURTESY OF THE GALLERY



COSTUME OF THE RUSSIAN PEOPLE AT THE TIME OF THE AMERICAN COLONIZATION PERIOD.  
THEIR FLAIR FOR BRIGHT COLOR AND VIVID AND INTRICATE EMBROIDERIES MADE THEIR  
DRESS VERY PICTURESQUE

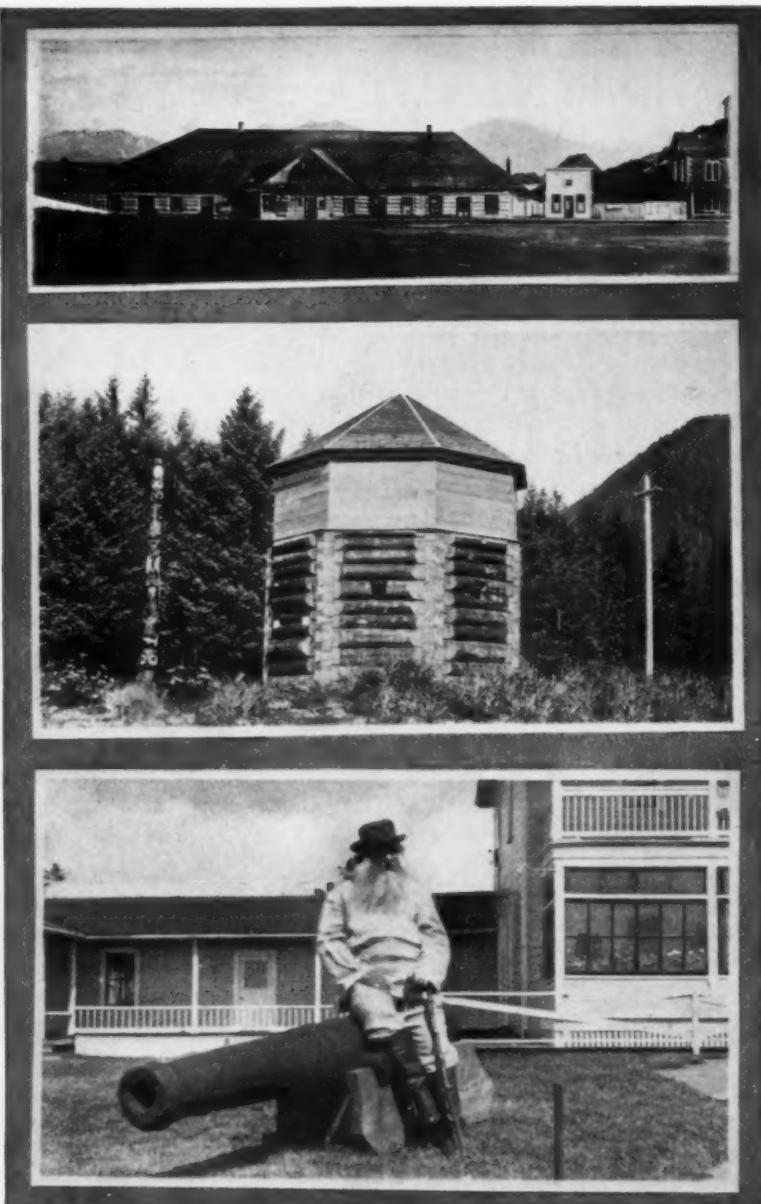
## The Russians in North America

THE first advance of the Russians upon the American coast was made by Vitus Bering in 1728, when he discovered the straits separating the two continents and twelve years later landed on the coast of Alaska. The few skins of fur-bearing animals brought back to Russia by his men were the first news of the treasure trove of rich furs waiting beyond the northern seas for the bold and adventurous among Russian traders. The first permanent establishment in Alaska was made in 1745. From that time voyages of exploration to the Alaskan islands were frequent and progress in settlement was constant down to and beyond 1769.

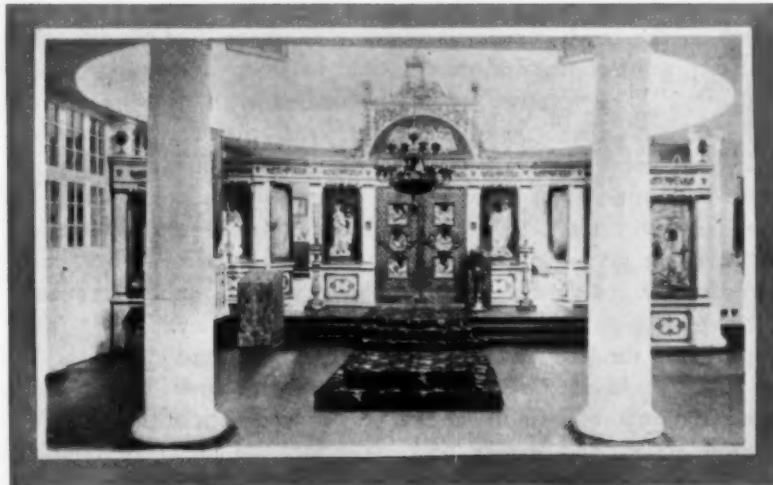
During the first years of fur trading, the business was conducted by hunters individually or in small parties, but in time the hunters banded together to form the Russian American Company. A trading station was established at Sitka but the population in the colony was increased slowly. Furs of the most valuable kind abounded but the heaviest burden facing Alexander Baranof, who was in charge of the colony, was providing food. It was out of the question to raise food stuffs near Sitka and transportation through Siberia and around the Horn was slow and difficult. The Russian colonists in the midst of riches often found themselves on the verge of starvation. It is not surprising, therefore, that they listened eagerly to the alluring reports brought by occasional ships from California.

The first event leading to actual settlement of California by the Russians was the sailing in 1806 of Nikolai Petrovitch Rezanof, chamberlain to the Czar, who had been sent out the year before to inspect the Russian colonies on the North Pacific. He found the settlement in Sitka in the first stages of starvation and in the emergency he took an American ship, the *Juno*, which he had purchased to run down the California coast in search of supplies. A cargo of wheat, barley, peas, tallow and dried meat was obtained and Rezanof determined to establish a Russian colony in this land of plenty as the only practicable way of insuring a food supply for the colony in Sitka. He hoped also eventually to acquire for his country all territory from San Francisco Bay to the Columbia. He enlisted the interest of Baranof and in 1809 an officer named Kuskof was sent to select a favorable site for the California settlement.

The site selected for the fort was eighteen miles north of Bodega on a bold plateau rising from about 75 to 100 feet above high tide. A rectangular fort surrounded by a strong palisade was built and inside of the stockade a six or eight-room house was built and comfortably furnished with carpets and piano and boasting of the luxury of glass windows. In one corner of the enclosure was a chapel with a round dome, and a belfry with chimes, the first church built in California north of San Francisco Bay. Granaries, workshops, redwood huts for



RUSSIAN TRADING POST IN SITKA, THE BLOCKHOUSE LOCATED IN SITKA NATIONAL PARK, ALONG THE BEACH, AND THE PRIEST OF THE RUSSIAN CHURCH IN SITKA ARE SHOWN IN THE ABOVE PHOTOGRAPHS FROM A COLLECTION MADE FOR "SCHOOL ARTS" BY E. J. BATH, SUPERINTENDENT OF SCHOOLS, SITKA, ALASKA



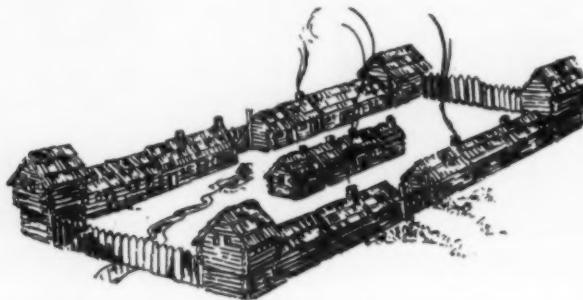
INTERIOR AND EXTERIOR VIEWS OF THE RUSSIAN CHURCH IN SITKA, ST. MICHAEL'S CATHEDRAL, AND A DETAIL OF MADONNA AND CHILD IN HAMMERED SILVER AND GOLD INDICATE THE WEALTH OF ARTISTIC SKILL WHICH THE RUSSIANS BESTOWED ON THEIR COLONIAL BUILDINGS AND HANDICRAFT IN ALASKA. E. J. BATH, SUPERINTENDENT OF SCHOOLS IN SITKA, COLLECTED THESE PHOTOGRAPHS FOR "SCHOOL ARTS"

the Aleuts were constructed outside the stockade and on the beach there was a wharf, a tannery, a bath house and a shed for the "bidarkas." This fort was called "Ross" and is still so-called. On account of the lack of a good anchorage here, warehouses were built at Bodega where the Russian ships wintered. No formal permission was ever given, so far as the Spanish records show, to the Russians to settle in the country or trade with the people, but because the Russian colonies did a good business with the Californians in furnishing all kinds of manufactured articles of iron, wood, and leather, and because the Californians were not in a position to drive the Russians out, although the Russian settlement clearly violated the treaty between Russia and Spain, the Russian colony remained and prospered. Various trades were carried on at Fort Ross, such as tanning hides, making brick and tile, rope from home-grown hemp, and barrels and kegs. There was an attempt at ship building and four good sized vessels were constructed. Flower gardens were planted for which roses and other plants were brought from San Francisco to give a look of permanence to the new colony.

It was, in short, a busy and orderly community and the officers' quarters were said to be luxurious and comfortable as compared with the bare quarters which sheltered the commandantes of San Francisco and their families.

The Russian colonists in California prospered until the publication of the Monroe Doctrine, when, finally, after thirty years of quiet occupancy of the California colony, plying their trades and their arts and crafts, they withdrew to the Sitka colony. The only relics of the stay of these men of the frozen north are a few partially preserved buildings, some roses and lilies still struggling to bloom in their forgotten gardens, and some gray and gnarled fruit trees—and the place names—Ross, Russian River, and Mount Helena, named for the Empress of Russia.

The Alaska colonies flourished from the wealth of their fur trading until 1867 when the territory was purchased by the United States, and all foreign grants, reservations, privileges and possessions were retired absolutely from Alaska. With the American purchase of Alaska vanished entirely the enterprising Russian colonies.



FRONTIER BLOCKHOUSE AND STOCKADE OF THE COLONIZATION PERIOD IN AMERICA. IN CASE OF ATTACK THE SETTLERS SOUGHT SHELTER WITHIN THE STOCKADE AND HEAVY ARTILLERY CONCEALED WITHIN THE FOUR CORNER BLOCKHOUSES PROTECTED THE FORT



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## A Public Library Exhibition of Children's Illustrators

MARIAN A. WEBB

HEAD OF CHILDREN'S WORK, THE PUBLIC LIBRARY OF  
 FORT WAYNE, ALLEN COUNTY, INDIANA

NEVER in the history of book-making have children had more beautiful books—books with gay and gorgeous illustrations, whole pages of splashing color, others with the soft pearly tints of an Arthur Rackham, some with distinctive wood-cuts, and still others with simple black and white drawings. Surely the wonderful work that our present-day artists and illustrators are putting into juvenile literature must be giving our boys and girls an appreciation and a love of the beautiful.

To call attention to these illustrators, we have had recently in the Children's Department of our Public Library two

exhibits. At the first we featured the older artists such as Kate Greenaway, Walter Crane, Randolph Caldecott, Howard Pyle, Leslie Brooke, Arthur Rackham, Edmund Dulac, John Tenniel, etc. A second display included the illustrators of today. It proved more interesting than the first, probably due to the fact that we were able to obtain more material for these artists. The two exhibits covered in all about thirty illustrators.

One large bulletin board was devoted to Berta and Elmer Hader who are illustrating many of our lovely picture books. Here we had the originals for their



IN ORDER TO ACQUAINT CHILDREN WITH THE MODERN CHILDREN'S BOOKS AND ILLUSTRATORS, AN EXHIBIT OF THE WORK OF VARIOUS ILLUSTRATORS WAS SHOWN IN THE PUBLIC LIBRARY OF FORT WAYNE, ALLEN COUNTY, INDIANA. MARIAN A. WEBB, HEAD OF CHILDREN'S WORK, SUBMITS THIS INTERESTING IDEA TO "SCHOOL ARTS." ABOVE ARE ILLUSTRATIONS OF BERTA AND ELMER HADER, AND OF BORIS ARTZYBASHEFF WHICH WERE AMONG THE MOST POPULAR MOUNTS OF THE EXHIBITION



RENE D'HARNONCOURT'S VIVID MEXICAN COLORING IN HIS ILLUSTRATIONS FROM "THE PAINTED PIG" DELIGHTED THE CHILDREN OF FORT WAYNE, INDIANA. THE ABOVE PHOTOGRAPH SHOWS THE EXHIBIT OF HIS WORK

"Tooky," photographs of the Haders, interesting articles about them so that the children might know them more personally, and several illustrations from their many books, each labeled. This and the space devoted to Maud and Miska Petersham made very colorful displays.

Boris Artzybasheff's corner was exceedingly striking with his bold black and white drawings. James Daugherty's colored illustrations made another very interesting display. With Kurt Wiese we traveled far and near with his "Liang and Lo," "Karoo the Kangaroo," "Chinese Inkstick," and "Little Tooktoo." Lynd Ward's illustrations from "Ching Li and the Dragons," those lovely blues were still lovelier mounted on silver paper. We believe that our boys and girls will surely remember Lois Lenski and her quaint detailed drawings, Rene d'Harnoncourt with his vivid Mexican colors illustrating "The Painted Pig," Charles Falls with a snapshot of himself in his New York studio mounted beside the bright illustrations from his "A B C Book," and Erick Berry looking down at her original drawings for "Little Henry and the Tiger." Other displays equally interesting were Louis Moe, Elsa Beskow, Dorothy Lathrop, Pamela Bianco, Elizabeth MacKinstry, and Paul Honore.

Each bulletin board included, in addition to a photograph or snapshot of the

illustrator, short biographical notes, a list of the books illustrated and several illustrations from each book. Much of this material may be obtained from the publishers and, of course, our own discarded books supplied many of the illustrations. This material goes eventually into our pictures and clippings on our modern illustrators. Several years ago we began making loose-leaf scrapbooks on the authors and illustrators of our juvenile books, adding to them each year. We have six of these scrapbooks at present and we regard them as very valuable material on our modern book illustrators.

We believe these exhibits are splendid educational projects. Our boys and girls are studying the old masters in their art classes in school, and it is well they should. We feel it is the library's part, with the wealth of material available, to acquaint our children with present-day book illustrators. Wanda Gag's millions of cats trailing across the pages of her book have an added interest to all of us if we know something of the struggle she had in obtaining her own art education.

So we have in our Children's Department from time to time similar art exhibits, which we hope give to our boys and girls a keener appreciation of good art and a love for the beautiful. At least the seed is sown and we hope it will bear fruit.



MAR. 1933



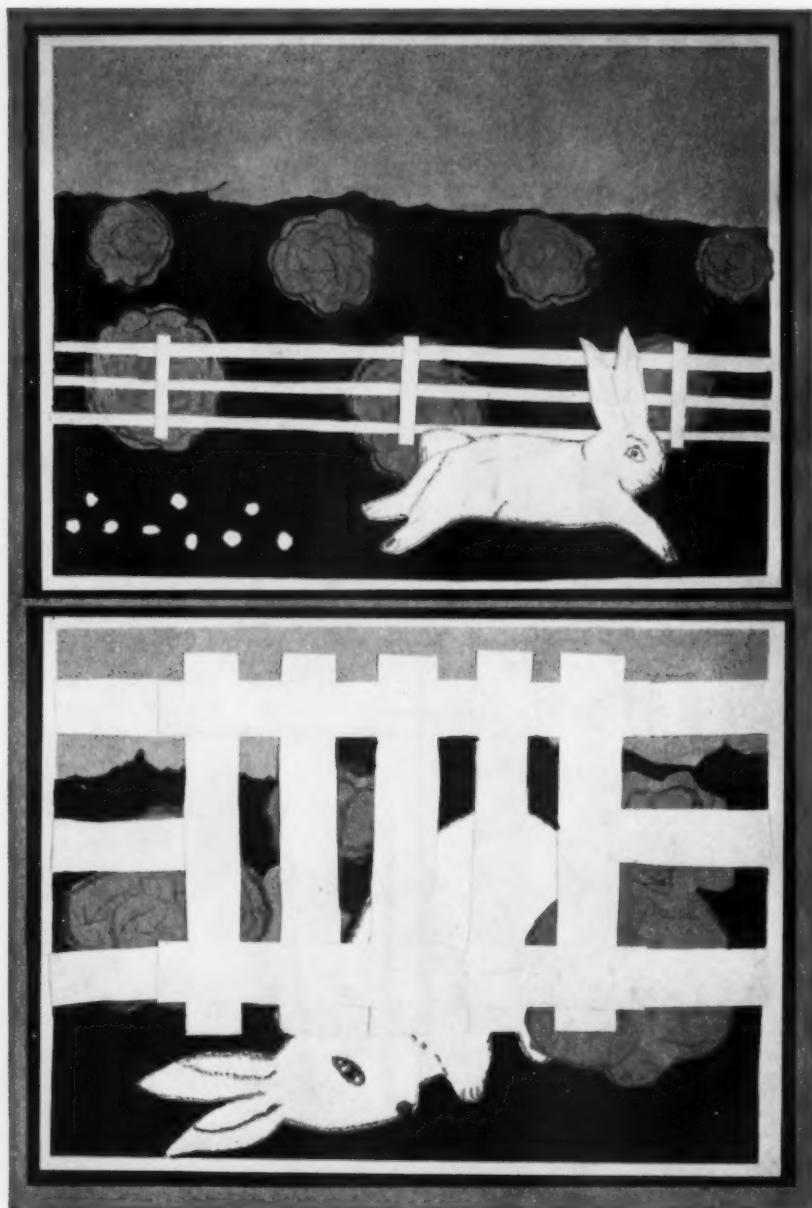
SCHOOL ARTS



PAGE 441



"CHING LI AND THE DRAGONS," SO BEAUTIFULLY ILLUSTRATED BY LYNN WARD, WILL BE LONG REMEMBERED BY THE CHILDREN WHO THROUGH THE PUBLIC LIBRARY EXHIBIT ARRANGED BY MARIAN A. WEBB BECAME FAMILIAR WITH THE BEST MODERN ILLUSTRATORS OF CHILDREN'S BOOKS. FORT WAYNE, ALLEN COUNTY, INDIANA



TWO CUT-PAPER ILLUSTRATIONS FOR THE "STORY OF THE THREE BUNNIES." THE PROBLEM WAS WORKED OUT BY ELEMENTARY GRADE PUPILS OF THE MEDFORD, OREGON, PUBLIC SCHOOLS. LOUISE E. HOLLENBACK, SUPERVISOR OF ART



FOUR MORE SCENES FROM THE "STORY OF THE THREE BUNNIES." YOUNG PUPILS ENJOY STORY ILLUSTRATION AND FIND IT VALUABLE. LOUISE E. HOLLOWBACK, SUPERVISOR OF ART, MEDFORD, OREGON, SUBMITS THESE CUT-PAPER ILLUSTRATIONS



MISS HOLLOWBACK SUBMITS THESE EASTER WATER COLOR DRAWINGS AS A PRIMARY GRADE EASTER PROBLEM. CHILDREN OF MEDFORD, OREGON, SCHOOLS ENJOYED WORKING ON THEIR DRESSED-UP BUNNIES AND CHICKS

## A Mixed Medium

GLADA B. WALKER

SUPERVISOR OF ART, ALEXANDRIA, LOUISIANA

COLOR combinations and blendings, in water color, became vividly interesting to fifth, sixth, and seventh grade children when presented as backgrounds for cut-paper pictures.

If color blendings are taught for their aesthetic value alone, only a few of the many seem genuinely interested, but when a class is given freedom of imagina-

tion to create backgrounds upon which silhouette or semi-silhouette pictures are to be placed, they produce blendings of a clarity and spontaneity of color which would be almost impossible to produce in the study of color as a separate subject.

This mixed medium was presented to my classes first as a Halloween subject. I explained that I wished them to play



STAINED GLASS WINDOW DESIGNS MADE WITH A MIXED MEDIUM ARE AN EFFECTIVE EASTER ART PROBLEM FOR GRAMMAR SCHOOL PUPILS. GLADA B. WALKER, SUPERVISOR OF ART, ALEXANDRIA, LOUISIANA, SUBMITS THIS PROBLEM

with the paint, see just what they could do with the colors, keep them clear yet mingled. Heretofore, most of my classes had been using too much water, too much paint, or blending the colors so that a dirty gray resulted. Some went to the other extreme and produced streaks of dry color. After the pupils realized just what they could produce by watching the condition of the paper and the brush, they started enjoying the beauty and their work improved seventy-five per cent.

When Easter arrived, I suggested that they study the stained glass windows of the churches and then try a simple design motif in cut paper with a water color blending as the stained glass. This eliminated the over-worked bunny, chick, and egg ideas.

The seventh grades produced compositions of Easter lilies, lambs, doves, or

angel heads, outlined in black to represent the lead which holds the glass together. The fifth and sixth grades tried simpler forms of rectangular, rose, or lunette windows with surface tracery designs.

After the blended background is dry, and the elements of composition cut from paper, the children are confronted with the problem of arranging the various parts in harmony with the mingled background. Several placements were usually made and studied before the final pasting.

The color combinations as dominant, analogous and complementary make suitable backgrounds for the stained glass windows, while the more dramatic primary and secondary are better suited for Halloween. However, now and then a dramatic background gives contrast to a Madonna lily or an angel head in the stained glass effect.

## How Our Art Exhibit Correlated with the Objectives of Education

RUTH DOUGHERTY

EAU CLAIRE, WISCONSIN

IN OUR practical illustration of the seven Objectives of Education as portrayed in our annual school exhibit, we endeavored to show that each of the seven steps, namely, Health, Worthy Home Membership, Ethical Character, Vocation, Civic Education, Command of the Fundamental Principles, and Wise Use of Leisure Time were absolutely essential to reach the summit whereupon

we see the world from an educated individual's point of view.

In the foreground of this exhibit we find worthy home membership pointed out in its essentials. The phase which was used was a miniature rock garden pleasingly and artistically designed to leave in the child's mind a delightful and beautiful memory for life. Between triangular and circular flower beds at

different altitudes water trickled over the porous rocks down into a pool among the lily pads.

I am sure membership in this home whose garden was pictured represented a civilization as far above the cave man as one can conceive. It is needless to say how much art contributed to worthy home membership.

Art contributed to our health project, which taught the children the proper foods to eat, by featuring a well designed home arrangement. Our house was built of healthy foods: the frame of oatmeal; the chimney, kidney beans; the roof, apricots; the window frames, raisins; the foundation, prunes; the doors, toast with raisin knobs; the steps, rice trimmed with yellow corn; the path, cornmeal pebbled with red corn, which led to a pool banked with prunes and in which rested a red pepper gold fish in its cool waters. Upon

the grassy lawn of peas stalked Mr. Orange, Mr. Apple, and Mr. Tomato whose eyes were currants and whose mouth, arms, and legs were macaroni. If rest were desired our fruit people could enjoy a few pleasant moments sitting at the gingersnap table held up by spaghetti legs, or sitting on the spaghetti chairs or they might stroll over farther on the pea lawn and recline under the shade of our pastry umbrella or wander leisurely among the tall pines, celery and asparagus, located at the rear of the home.

After reflecting and imaging this artistic arrangement for a few moments, you will discover that art contributed as much to our health and general welfare as science did.

As we have learned, art too furnishes inspiration for building ethical character. We interpreted into project form the

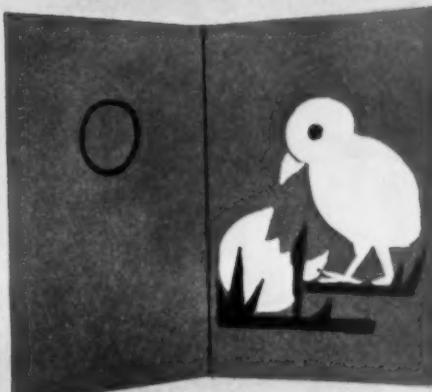
(Continued on page x)



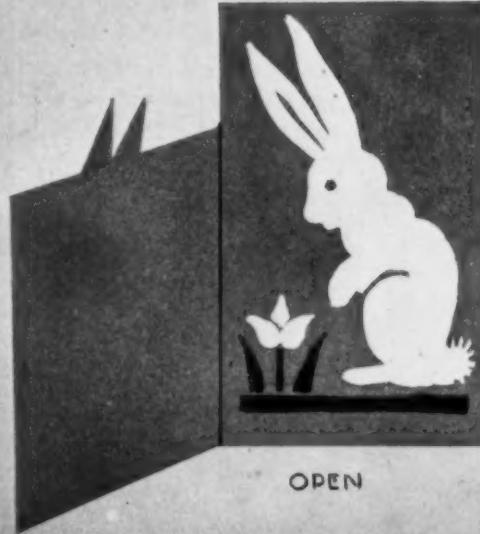
THE ART EXHIBIT BOOTH SERVES AS A PRACTICAL ILLUSTRATION OF THE SEVEN OBJECTIVES OF EDUCATION. RUTH DOUGHERTY, EAU CLAIRE, WISCONSIN, SUBMITS THIS CORRELATION PLAN



OUTSIDE OF EASTER CARD



CARD OPENED

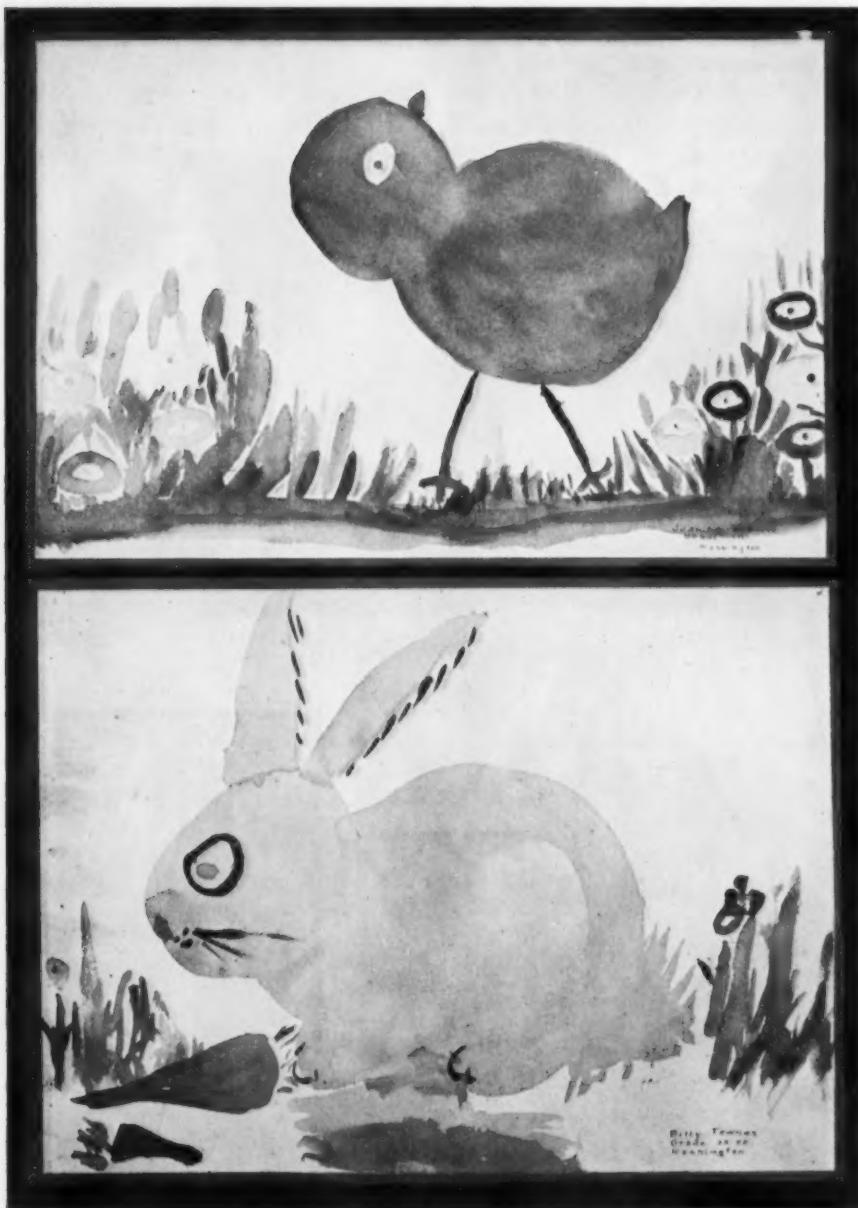


OPEN



OUTSIDE COVER

THE CHILDREN WILL BE DELIGHTED WITH THESE CLEVER EASTER GREETING CARDS. THE ONE ABOVE WHEN CLOSED SHOWS A FLOWER WITH A YELLOW AND BLACK CENTER AND WHEN OPEN DISCLOSES A LITTLE YELLOW CHICK WHOSE HEAD AND EYE MADE THE CENTER OF THE FLOWER. BELOW THE WHITE BUNNY'S LONG EARS MAKE THE FEATHER ON THE EASTER BONNET. MISS ALICE STOWELL BISHOP OF NEW LONDON, CONNECTICUT, FOUND THAT HER PUPILS WERE ENTHUSIASTIC OVER THESE CARDS



LOUISE E. HOLLOWBACK'S SMALL PUPILS PAINTED THEIR EASTER RABBIT AND CHICK IN WATER COLORS. MISS HOLLOWBACK IS SUPERVISOR OF ART IN MEDFORD, OREGON

## Early Pennsylvania Arts and Crafts

(Continued from page 400)

the deeper color and less monotonous arrangement of the bricks.

The blue tiles represented Holland scenery and pink ones scenes from the Old Testament. Their chief interest lies in the fact that they were associated with Baron Stiegel. It is supposed that these tiles were not of local manufacture but were imported from Europe.

Just as the Danner Museum grew through an appreciation of what is genuine in the arts and crafts of the early settlers so now the new Pennsylvania Museum in Philadelphia is growing along similar lines. Here, on a larger scale, with the financial resources of a great city behind it, are being gathered and grouped, according to periods, the best native specimens of arts and crafts produced in the 18th century. These are bound to serve as examples of sound craftsmanship to present and future generations.



## Decorative Arts of the Scandinavians

(Continued from page 423)

past. When the children had grown up and gone from home "to become useful in this world" as one elderly woman said, the mothers found pleasure in producing old and creating new weaves, also embroidery and other crafts. What they made still bore the stamp of the Scandinavian soil; materials were sturdy, colors were as brilliant as the old country landscape, and designs were reminiscent of Scandinavia. As diverse as mountain heights, narrow valleys, plunging falls, calm rivers, light-colored sand dunes and dark beech woods were the expressions that came from the hands of the Scandinavians. And so overwhelming in the northland was nature, clothed in daylight darkness and midnight sunshine, that what man produced seemed inconsequential by comparison. Perhaps from this root grew the reserve which is so characteristic of these northern peoples. How many of them have transmitted the knowledge of their crafts to the next generations or how many of their designs and skills have been put to use in the industries of America,

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such as wood working factories or silversmith's shops, no one can say. The Scandinavian thinks more than he speaks. His very pride, personal and national, forbids him to tell of his achievements in decorative arts or any other field.



### How Our Art Exhibit Correlated with the Objectives of Education

(Continued from page 446)

"Star Spangled Banner," showing our artistic interpretation of our national anthem exactly to the extent to which our powers of appreciation have been trained.

Here you see the village with its lights shining on the windows, the British soldiers (soap with toothpick guns) advancing on the American soldiers (soap with toothpick guns) who are concealed behind the ramparts among which are several cannons (soap) and below the embankment are the boats, also soap, on the ocean.

Art is essential to vocational training so our kindergarten chose farming as their project. Every building was designed, the colors chosen and then constructed. The animals and fences were free-hand cutting which is an asset for skilled workmen. One can readily see how a knowledge of drawing, design, color, and construction were used in this step.

Art furnishes the means for making the city beautiful and healthful. Our school grounds and house were selected here. The first graders pictured in their box the school and school grounds and the police boys taking the lines home from school. By this means they learned the names of the streets and the words stop and police boy. They also applied their safety knowledge in regard to crossing the streets.

I think we are all convinced that the arts of drawing and construction are part of our fundamentals. Toward this end the second grade constructed a May pole and dressed their figures in the primary and secondary colors, winding the streamers around the pole into a beautiful rainbow. Benches of birch bark were made so the spectators might view our presentation of the old-time custom.

For wise use of leisure time we formed a reading club. As an incentive we constructed

a summer home and its surroundings, and as each child read a book he laid a shingle on to make the roof of the house. The shingles were made of green construction paper outlined with white ink. The name of the book and the person reporting on it were written on the shingles. Art certainly played an important part in the construction of this project.

After visiting each objective in project form glance to either side and find in chart and poster form the theme of the seven objectives. Paneled on the back are the panes of knowledge executed in paper cutting and crayon. Topping the entire exhibit is the free-hand paper cutting frieze which denotes the seven objectives in one graceful drawing, each revealing an action figure depicting some pleasure dear to the heart of childhood days.

## The Conventions

WASHINGTON, D. C., will be the meeting place for members and friends of the Eastern Arts Association, April 26-29. The Eastern Manual Training Teachers Association held conventions in Washington in 1898 and again in 1908; but this will be the first time the Eastern Arts meetings have been held in the Nation's Capital. The season will be ideal; the program will be inspiring; the attendance should be large. In April we will publish the high lights of the programs, which is in the capable hands of Mr. John H. Constantine of Passaic, N. J. Send \$3.00 for membership to Burton A. Adams, secretary, Technical High School, Springfield, Mass.

COLUMBUS, OHIO, will entertain the Western Arts Association when its annual meeting is held, May 3-6, 1933. From the hour of registration on Wednesday until the final session closing at noon on Saturday, every hour of each day will be filled with instruction or entertainment. "Governor's Reception" and "President's Night" (not F. D. R.) are functions many will go far to attend. More details in April. Send \$2.00 for membership to Harry E. Wood, secretary, 5215 College Avenue, Indianapolis, Indiana.



THE PARIS ATELIERS of the New York School of Fine and Applied Art, known also as "Parsons," announce an exhibition of designs for interiors and decorative illustration to be shown at the American Art Association-Anderson Galleries, Madison Avenue at 57th Street, from January 10th to 17th inclusive. These designs are the work of advanced

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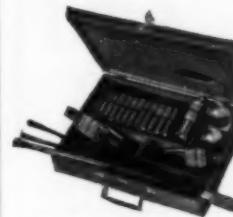
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students and many show the influence of the students' research in France and Italy. The Paris Ateliers of the school from which the coming exhibition is drawn were founded in 1920 by William M. Odom now president of the school and occupy one of the historical buildings in Place des Vosges.



A NEW ILLUSTRATED LEATHERCRAFT CATALOG has just been published by the Western Manufacturing Co. of San Francisco. It will particularly interest art teachers, principals and superintendents. A copy may be obtained by addressing W. C. Storek, Jr., 149 Ninth Street, San Francisco, California.



MR. J. H. CONSTANTINE, like all busy and efficient men, has found time to do something in the field of modern industry for the benefit of all workers not directly connected with his professional labors. In this case it is the preparation of the project plates in mechanical drawing, published in the small brochure by Chas. M. Higgins & Co., Inc. in connection with the Higgins Award Contest, which has gained such headway. These very fine plates should be in the hands of not only those who plan to enter the contest, but any one teaching mechanical drawing or studying it. Address, Chas. M. Higgins & Co., Inc., 271 9th St., Brooklyn, N. Y.

Of, possibly, even more interest are the series of lessons on "How to Draw and Paint in Drawing Ink," by one of America's leading authorities and teachers, Mr. Arthur L. Guptill, now with the Brooklyn Museum of Arts and Sciences. These lessons are also put out by Chas. M. Higgins & Co., Inc. as supplemental help to those entering the 1933 Higgins Award Contest.



MR. WILLIAM L. LONGYEAR is another of those versatile artists who creates ideas for those who would become as proficient as he. For the Binney & Smith Co. he has prepared a very pretty twelve-page brochure, done in colors, "Ideas and How to Develop Them." It is intended primarily to guide students in their entries for the present contest in Decorative Design. Binney & Smith, 41 East 42nd Street, New York City, will undoubtedly send a copy to those who ask.



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